

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 4306.

SATURDAY, MAY 7, 1910.

PRICE
THREEPENCE.
REGISTERED AS A NEWSPAPER.

BRITISH MUSEUM.

THE EXHIBITION ROOM OF THE DEPARTMENT OF PRINTS and DRAWINGS will be CLOSED for re-arrangement from MONDAY, May 2, inclusive. A Selection from the Drawings in the Salting Room will be on Exhibition in the King's Library from May 4. F. G. KENYON, Director and Principal Librarian.

Societies.

THE FOLK-LORE SOCIETY.—The NEXT MEETING OF THE SOCIETY will be held at 22, ALBEMARLE STREET, PICCADILLY, on WEDNESDAY, May 11, when the following Papers will be read, viz.:—(1) 'Orkney—a Method of Killing among the Muppans, a Hill Tribe of Malabar,' by Mr. F. FAWCETT; and (2) 'Some Naga Customs and Superstitions,' by Mr. T. O. HODSON. Mr. Fawcett will exhibit some Objects illustrative of his Paper. F. A. MILNE, Secretary, 10, Old Square, Lincoln's Inn, W.C., May 2, 1910.

THE BACON SOCIETY (Incorporated).

Established for the Study of the Life and Works of Francis Bacon, and of the Literature of the Elizabethan and Early Jacobean Periods.

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THE HUGUENOT SOCIETY OF LONDON.

SESSION 1909-1910.
The TWENTY-SIXTH ANNUAL GENERAL MEETING will be held at the HOTEL WINDSOR, VICTORIA STREET, S.W., on WEDNESDAY, May 11, at 9 P.M., preceded by the Society's DINNER at 7 P.M. The President (Sir WILLIAM W. PORTAL, Bart., F.R.S.) will deliver his Address.
The Society's Publications for 1910 will be PROCEEDINGS, Vol. IX, No. 2, and DENIZATIONS and NATURALIZATIONS OF ALIENS IN ENGLAND, 1603-1700.
The Annual Subscription is One Guinea, with an Entrance Fee of One Guinea.
DUNCAN G. FITCHER, Col., Hon. Sec. 21, Inverness Terrace, W.

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MARSHALL SCHOLARSHIP IN CLASSICS.
A MARSHALL SCHOLARSHIP IN CLASSICS, of the value of 400 per annum for three years, will be awarded at the forthcoming Intermediate Arts Examination, commencing JUNE 13, 1910.
The Scholarship is intended for the benefit of Students who desire to take a Three Years' Course of Study in Latin and Greek in the School of Classics, commencing next October, and leading up to the M.A. degree.
Candidates are requested to send in their Names to THE REGISTRAR, on or before MAY 31, together with a list of Greek and Latin Books which they offer for examination, in addition to the Authors prescribed for the Intermediate Arts Examination in these subjects.
The Regulations for the Marshall Scholarship are given in the Syllabus, p. 319, and Calendar, p. 422. Any further information may be obtained from Prof. BONNENBERG.
The Scholarship is open to candidates of either sex.

UNIVERSITY OF DURHAM.

There will be an EXAMINATION for ENTRANCE SCHOLARSHIPS in Theology, Classics and Mathematics, beginning on WEDNESDAY, June 15.—Further particulars from THE SECRETARY OF EXAMINATIONS, University Offices, Durham.

WESTMINSTER SCHOOLS.—An EXAMINATION will be held on JUNE 22, 23 and 24, to fill up not less than SEVEN RESIDENTIAL and THREE NON-RESIDENTIAL SCHOLARSHIPS, and also some Exhibitions.—For particulars apply, by letter, to THE BURSAR, Little Dean's Yard, London, S.W.

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The BELFAST COMMISSIONERS, under the Irish Universities Act, 1908, will proceed at an early date to the appointment of a PROFESSOR OF ENGINEERING.
Information as to salary and other terms of this appointment may be obtained from ARTHUR JAFFE, Secretary to the Commissioners, Queen's University, Belfast.
(N.B.—Canvassing of individual Commissioners, directly or indirectly, will be considered a disqualification.)

UNIVERSITY COLLEGE OF SOUTH WALES AND MONMOUTHSHIRE, CARDIFF.

The COUNCIL of the COLLEGE invites applications for the posts of TWO WOMEN ASSISTANT LECTURERS in the Departments for the Training of Women Teachers for Elementary and Secondary Schools.
Further particulars may be obtained from the undersigned, to whom applications, with testimonials (which need not be printed), must be sent on or before SATURDAY, June 11, 1910.
J. AUSTIN JENKINS, B.A., Registrar.

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THE ATHENÆUM is published on FRIDAY AFTERNOON at 2 o'clock.

UNIVERSITY OF LONDON.

GOLDSMITH'S COLLEGE (TRAINING DEPARTMENT).
There will be VACANCIES in SEPTEMBER, 1910, for LECTURERS (Women) in MATHEMATICS and NATURE-STUDY. Initial Salary for each, between 1800 and 2000, according to attainments and experience. Last day for receipt of applications, MAY 21, 1910.—Further particulars can be obtained from THE WARDEN, Goldsmith's College, New Cross, S.E.

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F. WILKINSON, Director of Education.
Education Offices, Nelson Square, Bolton.

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THE GOVERNORS of the NORTHERN POLYTECHNIC INSTITUTE, Holloway, London, invite applications for the positions of EVENING LECTURERS in ENGLISH and in GEOLOGY, to commence duties in SEPTEMBER NEXT. Applicants must possess a Degree from a recognized University or its equivalent.—Applications must be received (on forms to be obtained from THE SECRETARY) not later than MAY 21, 1910.

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Candidates wishing for an interview should apply for an appointment by letter addressed to the Hon. Mr. JUSTICE RICHARDS care of Messrs. Guinness Mahon & Co., 51, Lombard Street, London, E.C.

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By Order of the Committee.
FRAS. W. CROOK, Secretary, Kent Education Committee.
Caxton House, Westminster, April 25, 1910.

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May be viewed two days prior. Catalogues may be had.

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SATURDAY, MAY 7, 1910.

CONTENTS

| | PAGE |
|---|---------|
| MODERN JOURNALISM.. .. | 546 |
| THE OXYRHYNCHUS PAPYRI.. .. | 547 |
| FAMOUS BLUE-STOCKINGS | 548 |
| EGYPTOLOGICAL BOOKS (Arelka: The Old Egyptian Faith; Inscriptions of the Nile Monuments; The Light of Egypt; The Life of Akhnaton) | 549-550 |
| OUR LIBRARY TABLE (Oscar Browning's Memories; Privateers and Privateering; Historical Publica- tions relating to Canada; Dead Letters; Day in Court; De Unione Regnorum Britannie; The Edinburgh Burns Belice; Fables de La Fontaine; Stories Old and New; The Danes in Lancashire; Faerylands Forlorn; Minor Tactics of the Chalk Stream) | 551-553 |
| SALE | 553 |
| LIST OF NEW BOOKS | 553 |
| LITERARY GOSSIP | 555 |
| SCIENCE—THE MUTATION THEORY; METALLOGRAPHY; THE SIMPLE CARBOHYDRATES; SOCIETIES; MEETINGS; GOSSIP | 556-559 |
| FINE ARTS—THE ROYAL ACADEMY; THE 'AIM OF ART—CRITICISM; THE THEOBALD ETCHINGS AND ENGRAVINGS; THE MADDOCKS MODERN PIC- TURES; GOSSIP; EXHIBITIONS | 559-562 |
| MUSIC—SIEGFRIED; GÖTTERDÄMMERUNG; M. POL- LAK'S CONCERT; THE TWO MERRY MONARCHS; GOSSIP; PERFORMANCES NEXT WEEK | 562 |
| DRAMA—THE STRATFORD PERFORMANCES; GOSSIP | 563-564 |
| INDEX TO ADVERTISERS | 564 |

LITERATURE

MODERN JOURNALISM.

ONE who is "not wholly in the busy world, nor quite beyond it," may pause from the ceaseless turmoil of the present day to look at the achievements and portents of modern journalism, and even indulge in the obsolete practice of keeping an eye on his own English. The rank Philistinism and commercialism of latter-day writing, and the many evil flowers in an unweeded garden, seem at first sight so overwhelming as to preclude any ideas of advance in the mind of the idealist. Dignity, now said to be resident only in Arab horse-dealers, has long disappeared, and the result has probably been a gain in the reduction of a pomposity which was largely meaningless, but always particularly valuable to the journalist who had a certain space to fill. Vivid and plain writing is commoner than it was. You can say "no" instead of "fearing that any answer to the question must be couched in the negative." The leading article is, in consequence, more readable, if anybody ever had time to read it, though no one could complain that diffuseness is a lost art. As in our haunts of popular entertainment choruses are repeated *ad nauseam*, so in the press anything of importance is apt to be repeated at least three times: otherwise the public might

Modern Journalism: a Guide for Beginners.
By a London Editor. With a Preface
by George R. Sims. (Sidgwick & Jackson.)

not grasp it. Paraphrase, necessitated by the rigours of our laws of libel and the increasing use of personalities, has made notable advances, and any journalist might at once amuse and help himself by collecting the verbal ingenuities which from time to time surmount difficult topics.

"Help himself"—the up-to-date and really useful sense of this phrase will occur to many knights of the pen as the first mystery of their craft. Athletes of logic they need not be, but the skilful practice of the ancient Pistol's methods ("convey, the wise it call") is essential. The modern man, says Balzac, does not steal handkerchiefs; he steals ideas. Nothing is more gratifying to the philosophic observer than to risk the introduction of new knowledge, a new idea, or a new crusade, and see it taken up by a gentleman who not only ignores his source of inspiration, but also gaily and loudly claims the credit of a pioneer. Conscience seldom makes a coward of the journalist, and in such cases the law gives but little hope to the expert of claiming the right to the work of his own brains. And if the expert has been careful to say exactly what he thinks is justified, and no more, he may have the additional gratification of seeing his pronouncement in its more popular form distorted beyond verity or likelihood.

For the journalist, to quote Balzac again, "all that is probable is true," and the common gatherer of news stretches this licence to the utmost. If he hears, say, that T. Smith has committed suicide in the City, he will call without delay at the home of the nearest T. Smith the 'London Directory' suggests. He will reduce the servants to hysterics by his off-hand announcement of the tragedy and demand for "copy" to write up a "human interest" story. This happens before he has ascertained whether his statement approximates to the truth, whether he has hit on the right T. Smith. It is all very vivid and pleasant, and, doubtless, in accordance with the elementary laws of the most advanced civilization. The elementary laws, Whitman has told us, never apologize. Modern news-collecting seems, in fact, in this country, to be approximating to its conditions in the United States. There, as we pointed out in our notice a few years ago of a book on American journalism, the main point is to be in touch with the police. As becomes a democratic country, "the fierce light which beats upon a throne" is as nothing to the perpetual illumination which devastates or delights any person in whom the public is interested, or is forced by the popular press to be interested, if obvious matter for sensation runs short.

This zeal to be noticed is, in fact, a real modern demand which satisfies the crowd. The few others do not matter, and without the unwearied efforts of the press we should not know how many of the great are amongst us. It is even difficult to keep pace with the flow of the fount of honour, so many are the worthy nowadays.

Greatness has become so common that there is no need to put the question of the ancient prophet, "Who hath despised the day of small things?"

It may be added that there is no objection to your writing about yourself. One must apologize for quoting Latin, but the hero of the 'Æneid' in the sentiments

Sum pius Æneas, terra super æthera notus

occurs as the readiest model for modern self-description. Just such language is suitable for the sporting amateur inducted into a professional team, and describing his own prowess after the match in an attractive column, or, say, two attractive columns in different papers.

More striking even than the wide range of personal comment is the diffusion of photographic reproductions. The plutocracy likes to be the "photocracy," and almost succeeds in disputing with our prominent criminals, public entertainers, and sportsmen of all kinds the advantage of being frequently presented to an admiring host of eyes. Even our courts of justice are not free from this form of advertisement, and the "London Editor" of the little manual before us, who permits himself a few doubts as to the decency of some modern journalism, has a pertinent paragraph on the subject:—

"I submit that the practice of taking pictures in court of prisoners, witnesses, plaintiffs and defendants, and even of the judges themselves, whether by photography or sketching, is one that is both highly objectionable and in direct opposition to the high standard which British journalism has maintained. The blame rests, however, not so much with the journalist—whether in court or the editorial office—as with the proprietors who allow and encourage the practice: but still more is it a reflection on the taste of the general public, to whom belongs the final right of choosing the tune which their paid piper shall play. In the case of a prisoner who is found not guilty, it is a sufficient ordeal that his name should appear throughout the whole press as a potential criminal: but that his very portrait, taken at a time when his position is felt most acutely, should appear side by side with the police narrative, is an action calculated to cause unnecessary suffering to a man who has already suffered too much."

The taste of the public is odd enough, but that strange and ill-defined body is slow to move, though always ready to grumble. The remedy in this case surely lies with our judges. A beginning has been made, for sketching in the Divorce Court has recently, we believe, been stopped. In the intervals of establishing a reputation for humour the occupants of the bench might consider whether it was not sufficient for persons on trial to be "snapshotted" for the public prints on entering and leaving the courts. The "snapshot" is not even, like the ordinary photograph, justice without mercy. Earlier in this article it was pointed out that dignity had disappeared, but it is still supposed to be embodied in the powers of the law. Otherwise, why wear garments and a head-dress unsuited to modern needs?

Every body can write, or everybody thinks so. Forster's Education Act, is, as "A Novelist" pointed out in his study of the modern flood of fiction, responsible for this delusion. The most hopeless attempts to secure publication are made in every quarter, and, oblivious of practical and inexpensive guides to contributors, the would-be journalist floods unfortunate editors with matter devoid of sense, grammar, punctuation, and logic. He copies out from inferior sources of information anything that is "topical," and hopes to get it published somewhere.

Simple and fairly educated persons have wondered at the mistakes which continually recur in the press concerning matters long since settled by the careful investigations of the learned. "Why," they ask, "should a paper which has at least a literary trend repeat year after year discredited explanations of English popular slang and English customs?" The answer is that the ingenious gentlemen responsible for such statements probably rejoice in an immensely valuable collection of "press-cuttings." Perhaps some journalistic lion of the age, unhampered by scientific etymology, originally hazarded the guess, and, being a good journalist, made the guess into a downright statement of fact. His "fact," neatly put together, is ready to hand, and goes, without any trouble to the transmitter, down the ages. To consult a select book of reference (the popular guide of the sort probably follows one of the earlier blunderers without verification) would take time, and that nowadays no sensible person who would get on can afford. Persons who have wasted their time in acquiring sound knowledge on such questions are occasionally restive, it is true, and write to the papers pointing out the error. It is as well to state that the reception awarded to their well-meant efforts may lead to an unphilosophic frame of mind, for their protests are apt to be ignored altogether. This seems a little ungrateful if, as this manual states, the specialist is always anxious to assist the journalist, and you can secure gratis from a "mosaist" such details as will make a convincing little article on mosaics.

The manual is introduced by a few words from Mr. G. R. Sims. He explains that journalism, if at the present day more exhausting, has become more lucrative and distinguished. The beginner, he says, should take a pride, and, as far as possible, a personal interest, in his profession. Undoubtedly he should, if he is to do good work, and—if he can. Here the student of popular journalism pauses, for he gathers that the amount of work done to order (in which the judgment of the writer is already settled for him by the editor or advertisement manager) has enormously increased of recent years. Independent judgment is out of date.

People are daily asked and expected to do things repugnant to an honest mind. The Socialist at heart may have to praise the aristocracy (if, indeed, there is such a thing nowadays); the Tariff Reformer

may have to dwell on the advantages of Free Trade, or lose his place. The mere critic of literature—a secondary consideration, of course, with the popular press—may have to rack his brains to praise a book of essays by an inferior, but well-protected writer. A supple rather than an honest intellect, a gift of pliancy rather than of pride, seems desirable for such conditions of labour. The perpetual composition of encomiums of one sort or another, ranging from toilet requisites to books, is not a business in which the young and ardent spirit is likely to rejoice, any more than the sentimentalism which is essential for success in a great paper.

The increasing instability of journalism is one prominent feature of the press of today. It is not noted in this volume, though no book on the subject ought to neglect it. The way in which writers and editors are "fired out" is notorious, as is the absence of proper agreements for a reasonable term of employment. A thousand a year looks nice, but, when calculated for a term of a few days, is not so beatific. Continuity of thought and policy suffers by these rapid changes. That, it may be said, does not matter, and it is only, perhaps, by means of a kaleidoscopic change of staff that the spectacle may be achieved of a journal announcing a serious national danger on Monday, scouting the said danger as a silly rumour on Tuesday, and on Wednesday reaffirming the seriousness of the crisis with a scornful reference to the insignificant, yet excessively foolish minority which does not see the instant peril. All this may be, like Henrietta Petowker's acting, "absorbing, fairy-like, toomultuous"; but it has its serious side from the journalist's point of view. The means of his livelihood are endangered by the sudden caprices of his employers.

It is surprising that the Institute of Journalists has not made more efforts towards a decent security of tenure. Many writers, even when firmly established, resent the constraint put on the liberty of their opinions, and, as yet, there seems to be in a crowded profession no sort of coherence such as makes trade unions formidable. There are, of course, plenty of exceptions to the conditions of subserviency and blusless Philistinism which have been sketched, and all friends of journalism hope that the exceptions will become more numerous. Meanwhile the intrusions into the ranks of the press of the in other ways eminent amateur does not help matters.

Women have recently won a big place in the papers, dilating with ecstasy on the dictates of fashion, and for the most part hopeless slaves to the cliché. The outspoken chapter on their work in this manual is strongly to be commended. Indeed, as a whole, the book is admirably practical and lucid, if not always grammatical. Mr. Sims's Preface gives some sensible advice:—

"Never use a long word when a short one will do, or a foreign word when an English

one is at your service; eschew the parenthesis, and cleave unto the full stop."

Since Mr. Kipling abolished the semicolon, it has not generally been supposed that any other than the full pause was proper, and its virtues are practically and frequently inculcated on the journalist when his matter is cut short in the middle of a sentence to fit the page.

The section on 'Article Writing' includes the following hints:—

"And with regard to your sentences further, let them be rhythmic, like the long deep-sea waves that roll on with majesty and power: not like the nasty short seas which break close in to the shore. Short, crisp sentences have their use occasionally, but they soon become monotonous."

This is, it is to be feared, a counsel of perfection, to which journalists will pay no attention whatever. In the course of an assiduous study of the press for several years, the present writer has not detected any Newmans or Ruskins rolling on in majestic rhythms. The one idea which seems to dominate fugitive writing is that a sustained argument, involving a long sentence with several subdivisions, is beyond the public. An age which rejoices in snippets has not the mental grasp to cope with a piece of carefully constructed logic. Long sentences, indeed, are rare everywhere, and, it may be, only allowed to the few licensed purveyors of popular sociology and philosophy. They double to and fro, wasting two lines out of three on superfluities and false clues before they hit on the right way of expressing their thoughts. If the final result is not inspiration, the public is at least entertained (so it seems) by contortions worthy of the proverbial Sibyl.

Mistakes in foreign words and phrases are, on the contrary, seldom amusing, though the "facetious and rejoicing ignorance" which Lockhart noted is not yet out of date. Recent notorious instances of "howlers" among the eminent ought, at least, to warn the young aspirant that accuracy is not easy. Latin, in particular, is full of pitfalls, and, since it ceased to be the possession of the gentleman, seems to be sought after with assiduity by the average writer of no particular education. He only follows great men of letters in regarding it as a pretty ornament to style, but he has still less claim than they had to use it, for his blunders show ignorance of the very first rules that a boy learns. Sometimes, no doubt, the printer assists in a humorous style. Things Japanese, as the journalistic jargon goes, are now, or will shortly be, "topical," and one may, perhaps, note the reappearance in the press of "Lucia of Samosaka, a Japanese lady." She ought to be a humorous creature, for her sole right to exist is due to a misapprehension of the name of that delightful satirist who wrote—alas! in Greek—on social parasites and illiterate owners of libraries.

R.

The Oxyrhynchus Papyri. Edited, with Translations and Notes, by Dr. Arthur S. Hunt. Part VII. With 6 Plates. (Egypt Exploration Fund.)

IN spite of serious obstacles, Dr. Hunt has discharged his obligations by giving us another admirable volume of this famous series without perceptible delay. He is deprived for the present of the inestimable services of his colleague and friend Dr. Grenfell, whose impaired health still requires absolute rest. He has lost the best aid he could possibly get from abroad, that of Prof. Blass, whose sudden death occurred in the midst of his usefulness. He has done well to seek compensation for this by enlisting the help of Prof. von Wilamowitz-Moellendorf, the most brilliant of the surviving Grecians in Germany, and one whose acuteness is undoubted, and learning comprehensive. But he is at times fanciful, and he is less patient of opinions diverging from his own than the man who is gone, so that, with all our appreciation of his high merits, we still feel that Greek scholarship has not quite supplied the loss to Dr. Hunt. But leading English scholars, notably Prof. Gilbert Murray, have also helped, and we may rest content with this seventh volume. So much for the execution of the work, which might well have suffered grave damage from the changes and chances it has undergone.

The texts here presented to us are diverse, and likely to prove interesting to various classes of students. The earliest in the volume are fragments of the Scriptures (and from the sixth book of Ezra), both on vellum and papyrus, most of them from the fourth century, if not earlier, and showing a text not identical with any of our oldest MSS., though there is general agreement with them, and though here and there a reading hitherto preserved only in late cursives appears. The main result is to show again, if it needed further proof, that the text of the New Testament is very pure and carefully preserved. We therefore cannot expect any serious controversy to arise over these new specimens of the sacred text. Among the stray documents there are two short Christian prayers, simple and touching in their directness, though in very bad Greek. These we mention together with the Bible texts, from which they are widely (and properly) separated owing to the plan of the book, which gives literary works first, as distinguished from business and official documents.

The German *Urkunden* is very convenient for this whole class, of which there are many varieties here given. Unfortunately, they are all of the Roman period—most of them even late in that period; and there is not a single Ptolemaic scrap among them all. These Roman official and other documents, and even the private letters, partake of the usual dullness which seems to have marked life in Roman Egypt. The letters are astonishingly uninteresting; there is never a hint

of anything going on in the great world. There are no piquant details about domestic life, and there is not a spark of wit. Dr. Hunt has most generously given us translations of them all, along with his learned and accurate commentary, so that those to whom the Greek might present difficulties can read them without trouble, and verify our judgment for themselves. The contracts, &c., have their value in giving details of the local administration and of the practice of business. But that is the affair of specialists.

There are a few fragments from known authors—Plato, Xenophon, and Chariton (the novelist)—here presented. They merely corroborate the conclusions forced upon us by the mass of such scraps already published. In the first place, they show that no wholesale corruption has invaded our precious texts since classical times. The oldest of them, represented by the page from Plato's 'Phædo' and from his 'Laches' published in 'The Petrie Papyri' have the same qualities as the far later specimens in the present volume. They are virtually the same as our received texts. They show a few variants, but very seldom anything new to us or striking. On the other hand, they often support the reading of a late and suspected mediæval MS. against the older and the purer texts. The help or suggestion of such late (fourteenth or fifteenth century) copies is therefore not to be despised by the critical editor. In the case of Homer only it is clear that the earliest texts, representing the condition before the recension of Aristarchus, are decidedly worse than the good mediæval copies we possess.

We now come to the new classical texts, which are naturally the great feature in such a volume. The lesser specimens from unknown prose authors are of little importance. We venture to say this even of the page from Menander's *Μοῦσικος*, for, as usual, it gives us the very stale Braggart Captain and his love-affairs, of which we have already more than enough in the recovered fragments, and the Latin versions of his plays. Twenty years ago we used to think that, of all losses which Greek classics had sustained, the plays of Menander formed the greatest, and their recovery was the most to be desired. Few scholars would say so now. The large portions of plays in the Cairo Menander have proved a great disillusion. Possibly the piece called 'The Superstitious Man,' if recovered, might afford us something new, for it must have portrayed a peculiar character. The stock fathers and sons, mistresses and wives, slaves and panders, which we already have in wearisome iteration, are more than enough for us.

The resurrection of a large piece of Callimachus's *Αἴτια* is another affair, especially as it gives us part of the famous 'Acontius and Cydippe,' the earliest Greek love-story of the modern complexion, and the forerunner (it was believed) of the whole genus in modern literature. The *sine qua non* in the plots of these

tales is after the falling in love (generally at first sight) of the pair, that the maiden shall live through all sorts of dangers intact up to her wedding day, which concludes the story. Such a plot is quite unknown to Menander and his Comedy of Manners. The source of this new type has been consequently looked for in Oriental influences, which came into the Hellenistic world from Persian society, and which Chares of Mytilene, in the days of Alexander, is known to have introduced in Greek. But now Callimachus himself tells us that his story was a legend of Ceos, and that his source was one Xenomedes of Ceos, whom the editor places, as a writer on Cean traditions, before the Peloponnesian War. So, then, this sort of love-story might be purely Greek. But, after all, this is not so, for at the opening of the fragment a truly Greek notion occurs, utterly repugnant to the later sentimental novel. The poet says, "What a pity the young people did not follow the old Cean custom and anticipate the marriage ceremony!" and this custom was defended by a legend that Zeus and Hera had so behaved. The 'Acontius and Cydippe' was therefore not the real prototype of 'Daphnis and Chloe' and the rest of these novels. Another early story, attributed to Stesichorus, where a maiden refuses any but a lawful union with her lover, is nearer the mark; but in that story the girl dies of a broken heart, a thing unknown to the later novelists. A non-Hellenic vein is therefore still the easiest *vera causa* to account for this sudden change of type. The manner in which the poet recoils from the mention of Zeus and Hera's love-affairs seems to us to savour of the courtier rather than the scrupulous man. It is notorious that the reigning Ptolemy and his wife were spoken of by their court as Zeus and Hera, for they had divine honours, and, as a contemporary Athenian poet practically expresses it, the other gods are far off, nor do we see or hear them, while these are present and active in the life of men. Why, then, was the poet so indignant that this particular legend should be brought into prominence? Possibly because the reigning Ptolemy (Euergetes I.) had been long engaged to his Cyrenaic princess, and had lived at Cyrene as her acknowledged suitor; but the marriage was postponed for some years till he had ascended the throne, so that his heir should be born in the purple. It is more than likely that the loose and scurrilous tongues of Alexandria made their comments on this bridegroom and bride who were not married, and that in this connexion the repeating of the legend of Zeus and Hera seemed to the poet to savour of indiscretion, and hence he vehemently rebukes such unholy gossip.

This is the only possible allusion to contemporary events in the fragment, which is of course stuffed with archæology, and therefore bad poetry. After the close of the 'Ætia,' there follow passages, much mutilated, from Callimachus's 'Iambi,' mythological stories in choliambic metre.

The only connected piece is a contest between the olive and the laurel for pre-eminence, in which the superiority of the former is established by various silly arguments. We may say, therefore, that though these new passages are of the highest interest to historians of Greek literature, and will also afford to examiners some difficult passages to test candidates in translation, the gain to those who read Greek poetry for its peerless excellences is not great. Callimachus was, on the whole, but a second-rate poet, and his hymns afford some passages far more interesting than this taste of the 'Ætia' and the 'Iambi.'

We need hardly add a word of praise to Dr. Hunt for the careful and complete commentary which he and his German adviser have supplied. In the matter of deciphering he is now so experienced that the loss of Dr. Grenfell, serious as it is, does not shake our perfect confidence in his transcriptions.

Famous Blue-Stockings. By Ethel Rolt Wheeler. Illustrated. (Methuen & Co.)

SOME years ago the accomplished biographer of "Mrs." Elizabeth Carter gave us, in two volumes concerned with the correspondence of Sir William Weller Pepys, a general view of the men and women composing the eighteenth-century coterie described in Hannah More's poem the 'Bas Bleu,' not unjustly rated by Johnson (its "rigid Cato, awful Sage") no inconsiderable literary performance.

The author of the book under review does not forget the male element among the Blue-stockings, which, indeed, included Walpole as well as Johnson, Burney, Bishop Percy, Garrick, and Lyttelton; but her immediate concern is the women of the movement, with whom the name has now come to be exclusively associated, and who were in the height of their glory in the seventh and eighth decades of the eighteenth century. She has not confined herself to the purely biographical, but has interspersed among her personal sketches agreeably written short essays on various aspects of their life and surroundings. The whole forms a competent conspectus of the English *salon*, showing adequate knowledge of the period and a sound judgment of its relations to the past and future.

In a preliminary chapter on 'The Age of the Blue-Stockings' the sincerity of its friendships is singled out as one of the most attractive aspects of the eighteenth century. That this was not confined to men is abundantly illustrated in the pages that follow, the intimate relations between two such apparently dissimilar characters as the witty, but somewhat affected Mrs. Montagu and the sensible, but essentially simple-minded Elizabeth Carter being equally remarkable with the general appreciation shown by them and other typical women of the time, like Hannah

More, of the restless, idealistic Mrs. Vesey, who was not inaptly termed "the Sylph." On the other hand, one is not surprised at finding "Epictetus" Carter (who, as Johnson testified, could make a pudding as well as translate a classic) confessing the mingled nature of her affection for her Irish friend who invented that beautiful Etruscan coffee-pot which answered every purpose except the possibility of making coffee. "Though I have always honoured you for having the simplicity of a little child, I could with a hearty good-will whip you for having its imprudence, and making yourself sick with unripe fruit," she writes to Mrs. Vesey. Her affectionate scoldings on this and other occasions show, in the view of the author, "a very favourite attitude of the English towards the Irish, occasionally galling in its assumption of superiority." Be this as it may, Mrs. Vesey rivalled as a hostess women of the world such as Mrs. Montagu and Mrs. Thrale, and, as we learn from a letter to him of the author of the 'Bas Bleu,' was cherished in her old age by Horace Walpole, a man not prodigal of his affections outside a narrow circle.

The author has no fresh contribution to make to the controversy about the origin of "Blue-stocking", but her tracing of its gradual falling into a term of disrepute is worth notice. "Pedantry" is associated with "blues" in a passage of Mrs. Thrale's diary of 1781, but without reproach. Seven years later, however, we find Fanny Burney, who in 1780 had boasted of being "a blue-stocking," declaring that she is "always ready enough to enter into any precaution to save that pedantic charge." Johnson's quarrel with Mrs. Montagu and her set, provoked by certain remarks of his upon her friend Lord Lyttelton seems to have been the beginning of the end.

"Who reads—who will ever read—Mrs. Montagu?" asks the author. She has herself, nevertheless, manifestly studied, and judiciously appraised, the lady's defence of Shakespeare against Voltaire, as well as her 'Dialogues of the Dead.' She also gives specimens from her correspondence, two volumes of which, edited by Mrs. Climenso, were reviewed in *The Athenæum* some four years ago. Unfortunately, as is noted, Mrs. Montagu's undeniable wit and reading were overbalanced by her prolixity, the one unforgivable sin. "Brilliant in diamonds, solid in judgment; critical in talk," as she was summed up by Mrs. Thrale, she lives in literature as one of the three foremost Blue-stocking hostesses. These three are thus comparatively estimated by our author:—

"Mrs. Montagu's guests came to hear her talk; Mrs. Vesey's guests came to talk themselves; Mrs. Thrale's guests came to talk to Mrs. Thrale. Mrs. Vesey's parties were therefore the most enjoyable; Mrs. Thrale's the liveliest; Mrs. Montagu's the most intellectual. Mrs. Montagu was the possessor of a rich mind, which diffused knowledge [the phrase is Johnson's]; Mrs. Vesey was the possessor of a sympathetic

nature, which awakened response. Midway between the two was Mrs. Thrale, enjoying a measure of both these qualities."

Johnson called Montagu "the Queen of the Blues," but Hannah More dedicated her poem to Mrs. Vesey. The author of the 'Essay on Shakespeare' always arranged her guests in a circle or semi-circle—a formation defended by Lady Louisa Stuart as "best for a brilliant interchange of pointed sentences and happy repartees," though unfortunately, "not less convenient to prosers and people who love to hear themselves talk." Mrs. Vesey advocated, and practised, a totally opposite system; she tried, as the author puts it, to square the circle. The results were spontaneity and ease, but a tendency towards anarchy. Fanny Burney describes her eagerness to break a circle as

"such that she insists upon everybody's sitting with backs one to another; that is, the chairs are drawn into little parties of three together; in a confused manner, all over the room";

and Walpole called her parties "Babels." Mrs. Ord and Mrs. Cholmondeley favoured the square or "disintegration" theory.

Unlike most writers on Mrs. Thrale, the present author is able to praise her without vilipending her husband. She terms the worthy brewer "a solid man materially, mentally, and physically," and emphasizes Johnson's respect for him, which was not altogether, as we have pointed out elsewhere, to Johnson's credit. She also is at pains to explain instead of ridiculing the universal censure which the widow incurred by marrying Piozzi. But she finds the Streatham hostess elusive and disappointing. In the account of the interview in which Mrs. Thrale temporarily gave up her lover in deference to her daughter's wishes there is a reference to certain letters (presumably love-letters) being delivered into Miss Thrale's keeping, which, as it stands, will be unintelligible to most readers. In the same chapter Scott's visit to Skye is wrongly dated in 1829. It took place fifteen years earlier. There is no mention of Baretti's onslaught upon the oft-assailed Hetty.

The chapter on 'Precursors and Contemporaries of the Blue-Stockings,' which attempts some sort of comparison between the "Bas Bleu" and the French *salon*, is rather thin, but has points. It is somewhat far-fetched to find the germ of a much-quoted dictum of Carlyle in a chance expression of Lady Mary Wortley Montagu: the author has rather a weakness for this form of comparison.

One of the best things in the book is the appreciation of Mrs. Delany as an artist—an appreciation we do not remember to have met with in any previous work. That lady has been treated as the friend and correspondent of Swift, and the intimate of George III. and his queen; but her significance as a connoisseur in the art of living as well as the creator of a branch of practical art has never, we think, been so well brought out before.

Most people have taken her paper mosaics on trust as ingenious curiosities, but the author, who has clearly made a careful study of them, estimates them as highly as did Reynolds and Walpole; whilst she shares Burke's admiration for "the highest-bred woman in the world."

The "Bas Bleu" movement was in its essence an attempt to displace the dominion of cards in favour of conversation at social gatherings. It is fitting, therefore, that the author should have dedicated one of her intercalary sketches to 'Cards and Conversation.' Mrs. Chapone, then Hester Mulso, led the assault in *The Rambler*. It is curious to remark that, though Johnson, her editor, adhered to her views, he afterwards admitted that he was sorry he had not learnt to play; whilst the erudite Carter, a fellow Rambler, also made concessions to the popular pursuit. Hannah More, however, spoke of herself and Mrs. Montagu as "the two monsters in creation who never touch a card." Mrs. Delany, it appears, did not invariably find Blue-Stocking conversation refreshing; she preferred "the salutary gentle dew of common sense" to "redundancy of wit, with the profoundest wisdom, the sublimest philosophy, the greatest learning," in the ordinary way.

None of the Blue-Stockings was, as doubtless many people nowadays think, a mere dried-up pedant. Even Hester Chapone, as the author points out, had a curiously romantic vein in her, which was illustrated by an imprudent marriage and her admiration for Richardson no less than by her condemnation of 'Rasselas.'

The attitude of the Blues towards love is a singular study. It was the only subject upon which Hester Chapone thought herself a better judge than her friends Mrs. Montagu and Elizabeth Carter; the former, married as she was, was probably rightly set down as "an ignoramus" on the subject; but she judged that, though she had never experienced the passion, either she or "Mrs." Carter could describe it better than Cowley, whose love-verses both thought "insufferable." The author puts in a word for the translator of Epictetus as against her friend's assumption, reasonably perhaps; and, in remarking upon Mrs. Montagu's neglect of Shakespeare's female characters calls them "his greatest triumphs in creation."

Due justice is done not only to Mrs. Carter's learning, but also to her modesty and unfashionable love of fresh air. On the other hand, "sound common sense" seems to us inadequate praise for the advice to a young lady quoted from her 'Miscellanies.' Fanny Burney's affectations are somewhat severely handled; and the versatility and active humanity of Hannah More are admirably dwelt upon. We cannot help sharing the author's scepticism as to the emotional comments on 'Cecilia' of two such sober ladies as Mrs. Delany and Mrs. Chapone set down in the Burney Diary; and concur in her opinion that the little Burney's "egoism,"

however charming in her youth, was "not that of a strong personality," so that its persistence justified Walpole's unfavourable verdict upon the author of 'Evelina' and 'Cecilia.' There is probably also a good deal to be said for the contention that Hannah More's biographers have erred in not seeing the continuity in her life, and in trying to "draw a strict line" between the woman of the world, who wrote a tragedy and frequented fashionable assemblies, and the philanthropic recluse of Cowslip Green and Barley Wood.

The Blue-Stocking ladies are also treated in their relation to pictures, gardens, and feminine occupations. All are vindicated from the charge of impracticality (except Mrs. Vesey) as well as from that of pedantry. And although their independence is rightly held to have forwarded the intellectual development of their sex, no attempt is made to hold them up as pioneers of Women's Rights: their influence was largely due, in fact, to their regard for convention.

A minor fault in an otherwise well-written book is a certain carelessness in spelling and proof-reading. "Lyttleton" was not an earl. We find "Fénélon," "Philippe," "corruscate," "freize," and "pendantry." Porteus (not "Porteous") is the proper spelling of the name of Hannah More's lifelong episcopal friend. "A most ordered minutiae" (p. 108) is preceded by "a scale of extreme minutiae" (p. 95). Nor is "opiniation" defensible. There is also undue looseness in the statement that "by 1750" English monarchical struggles were settled, "and Sir Robert Walpole had assured to the nation... a quarter of a century of peace"; as also when the eighteenth century is described as "an age of solid faith"—the age of Voltaire, Hume, Gibbon, and the Encyclopædists.

EGYPTOLOGICAL BOOKS.

Areika. By D. Randall MacIver and C. Leonard Woolley. (University of Pennsylvania, Publications of the Egyptian Department of the University Museum; Oxford University Press.)—In this volume, which is described in the Preface as "the first of a series which will record the results of explorations in Egypt planned and financed by Mr. Eckley B. Coxe, jun., of Philadelphia," the authors describe the result of their work during the winter of 1907 at Amadeh, near Korosko in the Sudan. The chief site that they there excavated turned out to be a castle or fort built by a Nubian chief at the time of the eighteenth Dynasty, from which they obtained several scarabs and other portable objects. It seems evident from an examination of these that many early Egyptian customs hitherto known as protodynastic, predynastic, or even prehistoric, survived in Nubia up to the New Empire. Thus the beautiful black-topped red pottery which some have thought characteristic at once of the Predynastic and of what has been called the Pan-Grave people occurs here, as does that with incised work filled with white paint. Mr. MacIver

gives an interesting account of the way in which the black-red pottery was imitated by a professional potter of Pennsylvania whom he consulted, and this should clear up any doubt as to the technical method employed in its manufacture, which is not, as was at one time said, the simple turning of the pot upside down in the ashes of a wood fire. Some painted pottery from another site named Shablul, in the same neighbourhood, leads Mr. MacIver to remark that the Nubian of that period was capable of making correct free-hand drawings from nature at the time that he was copying the stiff and conventional style of his Egyptian masters; and this fact again goes to suggest the extremely unsafe nature of the rigid system of dating from pottery and the like which has been adopted in certain quarters.

Mr. Griffith contributes to this volume a chapter on 'Meroitic Inscriptions,' which is, like all his work, careful and thorough; but the impression it leaves on the mind is that the key to this writing has not yet been found.

The numerous plans and illustrations—the latter mainly from photographs—are excellently reproduced, and the whole volume is creditably got up. We may congratulate Mr. MacIver on having successfully avoided the huge form which makes most modern Egyptological books so cumbersome.

The Old Egyptian Faith. By Édouard Naville. Translated by Colin Campbell, D.D. (Williams & Norgate.)—This is a translation of the lectures on the Egyptian religion delivered by M. Naville at the Collège de France under the Michonis foundation, and noticed in *The Athenæum* at the time (see No. 4086). We have already expressed our belief in the justness of M. Naville's views on the subject, and have only to add that his opinion that the Egyptians were an essentially African people who before the First Manethonian Dynasty were subjugated by invaders from Arabia or elsewhere, has received ample confirmation from his own discoveries at Abydos this year.

Dr. Campbell's version is an improvement on the French original published in the "Bibliothèque de Vulgarisation" of the Musée Guimet, inasmuch as it contains a useful set of illustrations, for the most part from photographs by the translator, and a good table of contents; but we wish that he had given us an index. The rendering is in most respects well done, and thoroughly expresses the meaning of the author. Dr. Campbell is not always consistent in his transliteration, since although he preserves the French *ou* for *u* in names like Apouatou (Apuat), Toum (Tum), Nout (Nut), and the like, he yet writes Busiris. Poinandres, again, should certainly be anglicized as Pimander in the reference to the so-called Hermetic books. The volume deserves a good sale.

Two Theban Queens. By Colin Campbell, D.D. (Kegan Paul.)—In this volume M. Naville's translator gives us a memoir on his own account, dealing with two tombs in the Valley of the Queens at Thebes, which are known as the tombs of Queen Nefert-ari and Queen Ty-ti respectively. With regard to that of Nefert-ari, there can be little doubt as to the correctness of the attribution, or that Nefert-ari was the first "great royal wife" of Rameses II., misnamed the Great. As Dr. Campbell points out, she was also probably his sister, and the mother of the Crown Prince Khamuas, whose premature death had a good deal to do with the decay

of the dynasty. The tomb has been much knocked about by tourists and others, and Dr. Campbell has certainly done a good work in preserving for us a fair record of a great part of it in the shape of photographs by himself of the principal scenes depicted on its walls. He also supplies a translation of the inscriptions, which seems to be well done in such parts as we have been able to check. It is a pity that he did not add to this the hieroglyphic text, which would have made his record complete, but for what we have we are thankful.

Dr. Campbell rightly draws attention to the fact that in these royal tombs the inscriptions refer entirely to the next world, and give no particulars, as do those of private persons, about the life lived by the dead while on earth. It is also singular that all allusions to the worship of Amen, then at its highest point of popularity, seem to have been omitted, Osiris and his cycle being here the objects of the queen's adoration. Perhaps we shall one day learn that in Ancient as in Christian Egypt, there were differences of opinion among the followers of the different gods which led to a factious spirit like that chronicled by Juvenal.

The tomb of Queen Ty-ti, as Dr. Campbell prefers to spell the name, raises other questions, having been for some time assigned to the famous Thyi or Tii, Queen of Amenhotep III. and mother of the heretic Khuenaten. The author offers good reasons for reading the name as Ty-ti, and for thinking that she was the consort of "an insignificant Rameses of the Twentieth Dynasty." If, on the other hand, she were the queen of Rameses III., as Prof. Breasted thinks possible, she was the chief mover in the great conspiracy for removing that king by magic arts and putting her own son upon the throne, which is revealed in the Rollin papyrus. In this case she was either allowed to commit suicide or suffered death in some more elaborate way which would perhaps account for the absence of any provision for funerary offerings in the tomb. Dr. Campbell thinks there is an attempt in the scenes depicted on the walls "to combine two systems of belief, viz., the cycle of beliefs associated with Ra with that of the older gods Ptah and Thoth"; but this appears very doubtful. On the whole, it may be said that these scenes—the inscriptions belonging to them are either absent from the walls or purposely omitted from Dr. Campbell's account—appear to emphasize the magical, or, to speak by the card, the Gnostic, side of the Egyptian creed as to the next world, and to show the importance attached by the queen to the knowledge of the names of the demons met with in her passage thither.

The whole book is well printed and got-up; and the frontispiece, which reproduces a portrait of Nefert-ari by Mr. Howard Carter, is of real beauty.

Inscriptions of the Nile Monuments. By Garrett Chatfield Pier. (Putnam's Sons.)—Mr. Pier tells us in his Preface that he has published this book in the attempt to satisfy those travellers whom he has found asking or endeavouring "to find in their guide-books, just what some particular inscription meant, what it actually read." We are afraid that he has so far failed in his purpose in that the extracts before us do not include any reproduction of the original texts, without which the travellers or tourists referred to will hardly be able to identify them. They are also few in number, comprising, for instance, only two from the Museum at Cairo, the Stela of the Sphinx

from the Pyramids, and a small inscription of Rameses II. from Seti's magnificent temple at Abydos. Even these are eked out in the case of the Pyramids by a long excerpt from the Papyrus Westcar at Berlin, which the tourist in Egypt is hardly likely to have seen. For the rest, the inscriptions given have mostly been translated before, and are accurately presented.

The book is plentifully illustrated with reproductions of excellent photographs which have been taken by "professional collectors"—we may ask, of photographs or antiquities?—and will help materially the Egyptian tourist to recall the scenes they represent. Yet another translation of the story of Sinahit—which has already received the attention of Sir Gaston Maspero, Prof. Erman, and Mr. Griffith, and is now being republished in a gorgeous and elaborate form—is appended, together with a clear, but excessively reduced map of the Nile from Alexandria to Wady Halfa.

The Light of Egypt. By Robert de Rustafjaell. (Kegan Paul.)—This book is admittedly written with a double purpose. The author's first intention was, apparently, to give a description of the Nubian, Coptic, and Greek MSS. from Elephantine, which were bought by him at Edfu, and have been in part resold to the British Museum. It was then, according to his own account, suggested to him by a friend that he would do well to prefix to it "some such account of various phases of Egyptian history, art, and culture as will put the general reader in a position to estimate the worth of these manuscripts as a contribution to our knowledge."

To take the latter part first, the MSS. it describes are really of importance, and include the miracles of St. Cosmas and Damian known to us from other sources. These are of the usual kind, and all deal with miraculous cures, the scenes of which have here been altered, as Mr. Rustafjaell clearly shows, so as to bring them all within the borders of Egypt. There is also a Coptic version of the Apocalypse, which is claimed as the most complete yet found, only the first and last leaves being missing; and another of the Apocryphal Gospel of Bartholomew, in which the punishment of Judas Iscariot in the next world is described with great particularity.

Perhaps the most valuable of the collection is a Nubian MS. on vellum, which was probably written in the tenth or eleventh century A.D., and is said to be the sole complete volume in the Nubian language. It is valuable not only in itself, but also because it appears to be modelled on a Greek or Coptic original; and when the latter (if ever) comes to light, the two together will form a "bilingual" which ought to tell us all we want to know about the Nubian tongue. Otherwise it seems to contain two separate works, one dealing with the miracles of St. Menas of Alexandria, while the other is a discourse on the Nicene creed.

Mr. Rustafjaell's own contribution to the volume before us comprises a sort of résumé of the history of Egypt such as might be rapidly made from a perusal of the works of Sir Gaston Maspero and other writers competent to deal with the subject. It is satisfactory in its way, and is well illustrated by photographs of flints, pottery, and other objects. Some of these are described as being in the "Museum of Practical Archaeology at Luxor," which is said by the author to possess "the most complete and interesting collection of Flint

Implements in Egypt," but which is, we believe, an ordinary dealer's shop. The reader has therefore not the same guarantee for their genuineness as is afforded by the experience of the curator of a public or private museum not formed for money-making purposes; and in the case of other objects here illustrated neither their provenance nor their whereabouts is stated. The heterogeneous character of this part of the book may be judged by the fact that it deals, among other things, with "Modernism," and hails one of the late Father Tyrrell's many pronouncements as "the beginning of a new Reformation." It also praises Mohammedanism both for its simplicity, its "noble precepts, sound common sense, and lofty moral ideals," and for "the general high moral character and bodily health" of those who profess it. "Most of the demoralization that can be alleged against the Moslems," the author continues, "springs from their association with Christians, more particularly with the Christians of Eastern origin, the Assyrians, Greeks, Armenians, and others." The Reader in Egyptology at Oxford is, by the way, throughout referred to as "Mr. T. Griffith," instead of by his proper initials.

The Life and Times of Akhnaton, Pharaoh of Egypt. By Arthur E. P. Weigall. (Blackwood).—It is not clear from his Introduction how far the genial Inspector of Antiquities for Upper Egypt wishes us to treat this good-looking book as a serious contribution to Egyptology. On the one hand, he tells us that it "cannot claim the value of a treatise prepared in an English study where books of reference are always at hand," and that the author's deductions are "frankly open to the reader's criticism"; on the other, it is implied with justice that he has a first-hand knowledge of nearly all the latest discoveries on the subject, and that it is hoped that "no errors have been made in the statement of the facts." The same Janus-like attitude of mind is perceptible even in the title, for whereas Mr. Weigall, following therein one of the latest pedantries of the Germans, calls Amenophis IV., without explanation or defence, Akhnaton—instead of by the name Khuenaten, by which he was known to the Egyptologists of the last generation, and which is still thought correct by Sir Gaston Maspero and Dr. Budge—yet he also describes him as "Pharaoh of Egypt," a title which has never, so far as we know, been used by any scientific writer, and which seems dimly reminiscent of the Biblical phrase "Pharaoh, King of Egypt." Perhaps the explanation of this apparent discrepancy is that a great part of the present essay has appeared before in magazines addressed to the general rather than the learned reader.

This apart, Mr. Weigall tells us several things about the "heretic king" which are not only worth knowing, but also, so far as we are aware, new. He gives a clear idea of the development of the Aten-worship as exemplified in the inscriptions in the tomb of Ra-mes on the one hand, and Khuenaten's own statements on the other. He also shows, more clearly than we have seen it done before, the connexion between the new faith and the Heliopolitan cult of Ra-Horakhti, and he suggests a connexion between it and the Syrian worship of Adonis that is at any rate worth considering. So, too, he tells us many things which can only be discovered by a close and critical inspection of the monuments, such as the first and last appearances of the Aten, or sun-disk, upon them; the abandonment

of the convention by which the queens of Egypt are represented as about a third of the height of the king; the careful avoidance, in Khuenaten's spelling of the names of the gods, of any ideograms capable of bearing a doctrinal interpretation; and the changes in the doctrine itself evidenced by the introduction in its later days of the name of Ra. He is also probably right when he points out the restraining influence exercised upon the king by his mother Tiyi or Tiy, and more doubtfully so when he suggests that Tiyi's father Juiya or Iuaa was the real inventor of the heresy. We are not sure what authority he has for stating Khuenaten to have been an epileptic, since Dr. Elliot Smith in his report to Mr. Theodore Davis says only that his skull shows unmistakable signs of hydrocephaly. Most valuable are the proofs produced here that both Thothmes IV. and Amenophis III. were at loggerheads with the priesthood of Amen, and that the philosopher Amenhotep son of Hapi leans towards the cult of Heliopolis.

Mr. Weigall, however, makes certain erroneous statements, which may, perhaps, be excused by the absence of books of which he complains, but which require correction. Khuenaten was not, as he says, "a well-formed man," but had, on the contrary, a pelvis so abnormal that the first two doctors whom Mr. Theodore Davis consulted declared his mummy to be that of a woman. Nor is there—as Prof. Breasted admits, and as Prof. Maspero has lately reaffirmed—the slightest reason for supposing Queen Tiyi to have been a foreigner, that theory depending on nothing more than Prof. Sayce's gallant attempt to show that the names of her father and mother were "Hittite." Equally baseless is the assertion that Khuenaten's wife Nefer-titi was Dush-ratta's daughter Tadu-hipa under another name, the Tell el-Amarna tablet on which Mr. Weigall's authority relies to prove this being in fact strong evidence against the equation. Mr. Weigall is perfectly within his rights in accepting, as he appears to do, Prof. Meyer's chronology, although cause has lately been shown against it; but we can see no reason why Tutankhamen, who came to the throne in as legitimate a way as his predecessor by marriage with one of Khuenaten's many daughters, should be said to have "usurped" it. Nor does there seem any ground for his suggestion that Pan, the nature-god of Arcadia, and, as Prof. Roscher has shown, almost certainly indigenous to that state, was derived from the Egyptian Min, or that the Egyptian gods generally were euhemerized chieftains who actually lived in prehistoric times.

Mr. Weigall writes well and easily, while his enthusiasm for his subject carries the reader along with him, and will doubtless cause his book to be read by hundreds who feel enough interest in the romantic figure of the heretic king to be indifferent to the errors pointed out above. This enthusiasm frequently betrays him into fine writing, as when he speaks of Khuenaten's eyes as "wells of dream," or of "those speculations which ever meander so charmedly [!] through the lands more near the sunrise." He may possibly be well advised in echoing Prof. Breasted's somewhat hyperbolic praise of Khuenaten as "the most remarkable of all the Pharaohs and the first individual in human history"; but it is probable that the last word has not yet been said as to the king's religious innovation, and that we are yet but imperfectly informed as to its scope and purport. In the majestic Hymn to the Aten, which Prof. Breasted was, if we mistake not, the first to translate, there is

no hint or allusion to any god behind the material sun; and the phrases on which Mr. Weigall, like other writers on the subject, relies to prove the "lofty monotheism" of Khuenaten, are frequently found in the mouths of other kings—Cyrus of Persia and Solomon of Israel, for instance—who were not monotheists.

OUR LIBRARY TABLE.

Memories of Sixty Years at Eton, Cambridge, and Elsewhere. By Oscar Browning. Illustrated. (John Lane.)—Mr. Browning's reminiscences are about equally compounded of travel, educational theories, and impressions of people of more or less celebrity. The accounts of trips abroad do not amount to much, though he accomplished some early Alpine climbing. On education Mr. Browning has a good deal to say that is sensible; he is for the classics rather than science, and rightly considers that far too much importance is assigned to athletic excellence.

The number of persons of note who flit through his volume is prodigious. Royalty figures less often than we should have expected, but the list of Cabinet Ministers whom Mr. Browning has known at some stage of their careers is long. He has not much that is new to tell us about George Eliot; but Shilleto, General Fox (Lady Holland's son, who seems to have inherited his mother's tartness of speech), Madame Mohl, and Tennyson are amusingly portrayed. Mr. Browning appears to throw some doubts on the Arthur Hallam legend—General Fox declared that he was the most conceited and priggish young man he had ever met—while admitting that in the judgment of the young man's contemporaries he was destined for eminence. The story about Robert Browning's relations with W. J. Fox, oddly described as "a well-known patron of literature," which is to be found on p. 120, by no means squares with Dr. Garnett's recently published biography, and must be unauthentic. It was rather unkind of Mr. Browning to give to the world the photograph of Lord Curzon and himself which faces p. 272; and on p. 11 his printer has made a strong advocate of the classics speak of "Macenas."

On the whole, perhaps the very fullness of Mr. Browning's life has prevented him from dealing satisfactorily in a single volume with the men he has met. We find many trivialities and sketches which a little enlargement would have improved. He has given us, at least, the chaff of two undergraduate papers, *The K.P.* and *The Isis*, concerning himself. The latter speaks of "his marvellous Mahomet's coffin-like poise between two spheres as 'the don of the undergraduates and the undergraduate of the dons.'"

UNDER the title of *Privateers and Privateering* (Hutchinson & Co.) Commander E. P. Statham has written a series of excellent stories of worldwide adventure, and traced the career of many men who, in their day, were celebrated as scourges of commerce. It is, however, only as a book of adventure that it is to be considered, and so far its title is a little misleading. It is a history of privateers, but not of privateering—as, indeed, the author expressly says. Even, however, as a history of privateers Capt. Statham has unduly limited its scope. He says:—

"The vast majority of the lives of privateers and incidents are taken from the eighteenth century; for the simple reason that full and interesting

accounts during this period are available, while earlier ones are brief and bald, and often of very doubtful accuracy."

But is this so? We think that the accounts of the corsairs of the sixteenth and seventeenth centuries—English or French—are as full and interesting as, and very much more accurate than, many of those whose absurdity Capt. Statham has illustrated. Drake, for instance, Oxenham, Parker, Watts, the Earl of Cumberland, or—to look abroad—Laudonnière, Bassour, or, later, Jean Doublet, and a hundred others, were all private men of war—though they neglected the legal preliminary of providing themselves with letters of marque—and their careers are infinitely more interesting than those of many of the licensed robbers whom Capt. Statham has singled out. On the whole the stories are very well told, and the author's professional training has enabled him to avoid the many pitfalls which his predecessors have fallen into.

THE annual issue of the Toronto University Press, entitled *Review of Historical Publications relating to Canada*, is again edited by Prof. George Wrong and Mr. H. H. Langton. The volume dated 1910, dealing with last year, covers a range so wide as to address itself to readers of many kinds. The first part treats of Canada's relations to the Empire, with an aloofness so playful as to contradict the assertion made in the opening of the first review that "a young people" is, "like a child," devoid of "the sense of humour," and "prefers flattery to criticism." Mr. Ellis Barker is assured that those among Canadians who desire "closer union of the component parts of the Empire" are "baffled" as to "what the nature of that closer union could ever be." It is in the mother country that writers "foretell ruin for the Empire unless certain policies are adopted without delay." All our suggestions are regarded from across the Atlantic as "frankly partisan," but, Canadian politeness adds, as furnishing "food for reflection." Prof. Wrong has himself written in a London magazine on the attitude of Canadian thought and shown that "the Canadian," though "quite unlike the Englishman," disapproves the emphasis laid upon material differences between his "country" and Great Britain.

When we come to history, we are still on dangerous ground in the chapters dealing with the lives of Wolfe and Montcalm. But the accomplished authors who contribute to the Toronto University volume are never so happy as when they deal with delicate questions. Several French volumes on Quebec history are criticized in detail, one of them by the Dominion Archivist, Dr. Doughty. The publications of the State of New York and other records of the United Empire Loyalists are treated with a frankness made startling by our reverence for a great historic legend. It is admitted that family records perished, for the children of most of those who emigrated from the revolted colonies "were poor and often ignorant, with no appreciation of the value of such papers." But American writers have shown in the case of New Brunswick that 4,000 names can be traced with indications of the places from which the Loyalists came and where they settled. A book published in New York deals with "the Tories" of certain districts of Connecticut, and reminds us of the Boston volume on Earl Percy and his regiment, the notes to which testified to the continued existence, in republican New England, of impenitent Tories recognizing till death their allegiance to the British Crown. It is

noted that the *Bulletin des Recherches Historiques* remains, though changed, "a kind of *Notes and Queries* for Canadian history."

Two French essays are reviewed which deal with the story of Acadie. The phrase made use of for the incident recorded in Longfellow's 'Evangeline' is "le Grand Dérangement"—in other words, the deportation. The name of the hero and heroine of the poet are here given; but in real life they met and were happy ever after. General Papuchon traces the subsequent adventures of those of the Acadians who were consigned not to Boston, but to Virginia. Nearly 900, out of nearly 1,100 who were afterwards carried to England, were later conveyed to their own old country and settled by the French Government in the west and north of France. Some became known as "la colonie acadienne du Poitou."

The French Canadians now have their "livre d'or de la noblesse rurale." It is declared full of interest, and contains 273 families who have continuously occupied the land for more than 200 years. An article on 'The Two Islands' is said to show that Prince Edward Island has suffered by entrance into the Confederation, and, curiously enough, that manufacturing industries "have dwindled and died" under Canadian Protection.

The Dead Letters by Mr. Maurice Baring, which are republished from *The Morning Post* by Messrs. Constable, are distinctly entertaining, though they hardly merit the publishers' description of them as "a series of burlesque letters interpreting in the most refined and diplomatic English such communications as may well have passed between Clytemnestra and Helen, Goneril and Regan, Lady Macbeth, Lady Macduff, and others." Mr. Baring, as his Preface indicates, has taken little trouble to be historically accurate, but is at times brilliant. The fun chiefly consists in applying to ancient figures, especially those of a certain dignity, ideas of life and language which are more smart than refined. Ironie insight with a pretty turn for modern contrasts is not wanting, but scholarship is.

Day in Court; or, The Subtle Arts of Great Advocates. By Francis L. Wellman. (Macmillan & Co.)—Although this book, written by a well-known member of the New York Bar, is intended primarily for the edification of lawyers, there is much in its brightly written pages, dealing with the cross-examination of witnesses and handling of juries, to entertain laymen. Mr. Wellman, who has a nice feeling for the dramatic, tells with agreeable conciseness the incidents he employs to illustrate his theories of the forensic art. It is particularly interesting to the critical layman to observe an experienced advocate's views of the ethics of his profession. Mr. Tulliver, in 'The Mill on the Floss,' regarded the law as a cockfight, in which it is the business of injured innocence to get a game bird with the best pluck and the strongest spurs. Mr. Wellman appears to agree with him. "The experienced lawyer," he writes, "tries to lead the jury to concentrate their thought and interest upon seeing him win." This is merely one of many suggestions in the book that the proper aim of the advocate is to secure the triumph of his client rather than to establish the truth. It is a principle which, though frequently acted upon, is not easily to be reconciled with the ethical claims sometimes put forward on behalf of the advocate's calling.

De Unione Regnorum Britannice Tractatus. By Sir Thomas Craig. Edited, with Translation and Notes, by C. Sanford Terry. (Edinburgh, Scottish History Society.)—The incorporation of England and Scotland was brought within the range of practical politics when James I. and VI. united the two crowns, and all through the seventeenth century we can trace the evolution of this idea, first as an ecclesiastical, then as a fiscal, and finally as a legislative union. Whatever may have been his private views—and they were probably extensive—King James did not attempt to anticipate the third of these projects; and the treaty concluded under his auspices in 1604 had a curious sequel. Ratified in Scotland, it was put aside in England; and yet, till the Navigation Act was passed at Westminster in 1660, there existed, through mere connivance, a freedom of trade between the two kingdoms which could only have been restricted had the treaty become law.

Sir Thomas Craig was one of the Scottish Commissioners; and it is impossible to read this treatise (the only one of three left by him in MS. which remained to be published) without realizing that the movement towards union at this early stage had no popular basis, and emanated mainly from the Court. The work has an air of unreality, and its vague rhetoric, legendary history, and classical allusions, are suggestive of an artificial crisis, very unlike that of a century later. Impressed with the idea that two nations ruled by a common sovereign could not remain apart, Craig, like Bacon, writes from the high monarchical standpoint; and this was the attitude of the English judges, when they decided in favour of internationalization on the ground that allegiance was due to the king as a person, and not in his official capacity as the head of two separate realms.

The treatise is thus of little historical value; and no great reliance can be placed on its incidental references to life and manners. Where Craig can be tested by his authorities, he is usually found to be grossly inaccurate; and the "reliable man" who had fought at Flodden, and gave him some details of the battle (p. 429), must have been singularly ill-informed. One is willing to believe that during the author's lifetime the value of the Scottish penny, compared with that of the English, had fallen from four to twelve (p. 293), and that in 1605 there was not a single Highland chief (p. 288) who could "not either speak or at least understand English"; but what are we to make of the statement (p. 288) that Gaelic "is almost relegated to Argyll and the Orkneys"? Argyll was only part, and not the larger part, of the Celtic fringe; and in Orkney, as the writer himself admits, the native language was Norse. "There can be no doubt whatever," writes this too sanguine prophet, "that so long as the union lasts there will be no further trouble in Ireland"; but those who know how squalid was the condition of Scottish towns, with the possible exception of Glasgow, before and long after this date, may think the following (p. 453) a safer prediction: "Nor will the beautification of our cities be neglected any more than it has been in the past."

The most pleasing feature of the work is the way in which it has been edited by Prof. Terry. His foot-notes are replete with wide and varied learning, and the reader will find them most helpful in expanding, explaining, and correcting the text. Prof. Terry should, however, have revised the Index, which, though a painstaking performance, is evidently by an unpractised

hand. It is unsystematic and needlessly elaborate; and we find such entries as these: "Bacon, Francis"; "Commons, Bacon's speech in"; "House of Commons, Bacon's speech in"; "Durham, bishopric of"; "Durham, see of." There is a portrait of the late Prof. Masson.

SOME good reason is required at this date for adding to the monumental mass of Burns literature. In *The Story of the Edinburgh Burns Relics* (Edinburgh, Andrew Elliot) Mr. Robert Duncan finds his excuse in some fresh facts about the poet and his family, and the circumstance that the gathering and history of the Edinburgh Burns relics are here told for the first time in detail. The fresh facts, to be sure, do not amount to much. Most notable, perhaps, is a document showing the sum due by Burns to the incoming tenant of Ellisland for dilapidations on the farm buildings during his short tenancy. Note is made of a recently discovered letter by the poet's son, James Glencairn Burns, regarding Burns's diploma as a member of the Royal Company of Scottish Archers; and a hitherto unpublished song by Robert Burns, jun., is printed.

For the rest, the book gives an interesting and generally accurate account of the various relics of the poet in the Edinburgh City Chambers, the Edinburgh University and Advocates' Libraries, and the Scottish National Museum. But why is the Watson Collection in the Scottish National Portrait Gallery ignored? Some notice of this bequest might well have taken the place of the chapter on Burns's punch-bowl, which never was an Edinburgh "relic," and has been in the British Museum since 1858. On p. 59 the author tells us that the punch-bowl was presented "to Alexander Cunningham, the father of Allan Cunningham." But the Alexander Cunningham in question was not Allan Cunningham's father. He was an Edinburgh lawyer, whereas Allan Cunningham's father was a Dumfriesshire land-steward. Charles "Kilpatrick" Sharpe (p. 81) is probably a misprint, and Dr. Adam Fergusson is here (p. 16), as often, deprived of his second s.

IN a charming preface to the *Fables de La Fontaine*, now included by Messrs. Dent in their series of "Les Classiques français," M. Jules Claretie invites English lovers of French poetry to start a subscription for purchasing the house in which the author of the 'Fables' was born, and making of it a "Musée La Fontaine." But we are afraid that the exquisite and subtle art of a characteristic French poet is relished by only a few Englishmen. Even a French poet of talent, Joseph Autran, reproaches La Fontaine for his utter lack of inventive genius. But, as M. Claretie, who cites him, remarks, felicities of style and perfect imagery, wit, grace, charm, and good humour, all the qualities that make the worth of a book and give it a perennial savour, are surely an invention. Molière in the age of Racine, and Sainte-Beuve in the age of Victor Hugo, were both of the opinion that La Fontaine was the greatest of French poets. Fénelon, too, agreed with Molière. The fact is that the poetry of La Fontaine is a rare example of pure poetry, residing entirely in the treatment of a given subject. It is wholly a matter of style, but in this case the style is the man himself. Few Frenchmen have so fine an ear as La Fontaine for the music and rhythm of French verse. He performs miracles with so easy a grace that there seems nothing miraculous about them.

We hope that this admirable edition of his 'Fables,' in two light, well-printed, and cheap volumes, will bring him more English admirers. We regret, however, that Mr. Warner Allen has modernized the text. In substituting "araignée" for "aragne," for instance, he has spoilt the rhythm; in other cases his alterations spoil the rhyme. Besides, he is not consistent, for in one place he leaves "sauvois" and "sauvoit" in their original form, and in others he prints "saurais" and so on.

In the series of "Stories Old and New" (Blackie & Son) we have received *Stories from Grimm, Tales of an Old Yew-Tree*, by Hugh Lawrence (a somewhat didactic discourse based upon the age and probable vicissitudes of the yew-tree in Darley Dale Churchyard), *King Arthur and his Knights*, and *The Knights of Charlemagne*. The series, designed to cultivate an appreciation of the good things of literature in the minds of the very young, is arranged in three "standards," for the ages of from six to eight, seven to nine, and eight to ten, respectively. Special attention has been devoted to externals, and the volumes are strongly bound and well printed, with attractive illustrations in colour.

The Danes in Lancashire. By S. W. Partington. Illustrated. (Sherratt & Hughes.)—Race-distribution, folk-lore, and the origins of place-names and surnames are themes on which few scholars care to dogmatize, and which are full of pitfalls for the unwary. In this book Mr. Partington boldly deals with problems in all these subjects for which he has not an adequate equipment, and therefore has wasted a great deal of labour. The following extract sufficiently indicates the quality of the book. The writer is apparently dealing with the origin of certain place-names which contain a tribal or personal element. He writes:—

"From the neighbouring tribe of Picts we retain one form, 'pecthun,' from which we derive the surnames of Pictou, Peyton, and Paton. This may suggest that we owe the name peat to the same origin. We have also the word pictures, probably formed from 'pict' and 'heri,' a warrior."

It seems amazing that such a contention as that last mentioned should be thought worthy of the permanency of print. A whole world of scholarship has been wasted, so far as the author is concerned.

Faerylands Forlorn: African Tales. By Arthur Shearly Cripps. (Oxford, B. H. Blackwell.)—In these sketches of Mashonaland Mr. Cripps writes with a zest that is infectious. His style, which is both cultivated and picturesque, lends itself most successfully to the suggestion of atmosphere, and that with little aid from set descriptions; while the human sympathy, insight, and well-disciplined humorous sense, which are outstanding features of his work, lose nothing by the underlying strain of religious faith which goes along with them. The author, moreover, being something of a mystic—as is natural enough in the case of a thinking man set down solitary in the waste places of a vast and sparsely-peopled country—is able in a peculiar degree to make his mysticism felt. Notable examples of this power are to be found in two stories, 'The Horned Horse' and 'Trial by Jury: a Farmer's Story,' the latter of which portrays a study of the workings of conscience, impressive almost to ghastliness. We gather that Mr. Cripps is himself a missionary, and it may be that this is in part responsible

for his rather one-sided presentment of the eternal problem of Black Man versus White. The expression of his views, however, is less controversial than incidental; and though the retributive apparitions with which, in 'The Last Fence' and 'The Old Boy' respectively, tyrannical white men are afflicted, may, to hypercritical eyes, resemble each other too closely, we are content to consider each separately, and refrain from cavil. The volume is one of singular charm, and contains much that is unobtrusively illuminating upon the subject of Mashonaland, its scenery, conditions of life, and types both native and Colonial.

Minor Tactics of the Chalk Stream, and Kindred Studies, by G. E. M. Skues (A. & C. Black), is printed on remarkably thick paper, with good margins, but has no illustrations beyond a frontispiece exhibiting thirteen trout flies. The chapters are short, of the class acceptable to sporting newspapers; indeed, we are told that many of them have appeared in *The Field*. They are all pleasant reading, being agreeably written, with the dominant notion, put forth with becoming timidity, that to capture a trout with a wet fly on what are called dry-fly waters is not necessarily an offence for which the perpetrator should be ostracized. Mr. Skues even ventures to say that there are times and seasons when the wet fly will beat the dry; but we miss the late Mr. Earl Hodgson's courage in poking fun at the dry-fly purist.

SALE.

ON Wednesday last Messrs. Sotheby sold an important collection of autograph letters, the property of a gentleman. Among the most valuable lots were: Anne Hyde, wife of James II., holograph letter to her sister, 25l. 10s. Byron, letter to his sister Augusta Leigh, unpublished in Mr. Prothero's edition, 31l. Catherine of Braganza, signed letter to the Portuguese ambassador, 17l. 10s. Catherine de Médicis, seven holograph letters to her daughter Elizabeth, Queen of Spain, 145l.; two other letters from the same to the same, 20l. 10s. and 25l. 10s. Charles I., holograph letter to Louis XIII., written when Prince of Wales, 49l.; another, to the same, but written as King, 39l.; another, to the Earl of Ormonde, March 12, 1643, suggesting co-operation with the Irish rebels, 55l.; Eikon Basilike, 1648, presentation copy to "le comte de la Gardée," 51l. Charles II., holograph letter, 1652, apparently to Sir W. Davidson, 22l.; another, 1654, to the same, 25l.; another, 1655, to the same, 16l. 10s.; another, 1655, to the Duke of Neuberg, 23l. 10s.; another, 1656, to the same, 22l.; another, 1666, to the Portuguese ambassador, 16l.; another, 1672, to the French admiral, Comte d'Estrées, 15l. Prince Charles Edward, the Young Pretender, a commission signed by him as Regent, 1746, 22l.; letter signed to Raasay, 1745, 54l. Abraham Cowley, letter to John Evelyn the diarist, endorsed by the latter, 16l. Oliver Cromwell, letter signed to Col. John More, 15l. 10s. Edward IV., signature to a document, 70l. Edward VI., Letters Patent creating a Mint and Assay Office at Canterbury, signed by the King and the members of the Royal Council, 370l. Elizabeth, holograph letter to the Duc de Montpensier, 160l.; two sign-manuals to official documents, 30l. and 20l. 10s.; bill of costs for altering and decorating the Star Chamber, 1564, 15l. 10s. Queen Elizabeth of Bohemia, 13 letters by and relating to her, 75l. Francis I., signed document about his expenses incurred at the Field of the Cloth of Gold, 130l. Collection of holograph letters of French sovereigns from Louis XI. to Napoleon III., 3054. Handel, MS. score of Admeto, bound for George III. as Prince of Wales, 40l. Queen Henrietta Maria, holograph letter to Pope Alexander VII., 1657, 30l. another, to Louis XIII., 17l. 10s. Another, to Mr. Long, 18l. Henry VII., letter signed and with holograph subscription to Philip of Castile, 24l. Henry VIII., letter twice signed to the magistrates of Tournay, 25l. Sir Robert

Howard, original autograph MS. of his unpublished poems, 20l. Collection of letters from and relating to the Huguenot leaders and their opponents, 220l. James I., letter signed to Henry IV. of France, 15l. Henry Jermyn, holograph letter about Queen Henrietta Maria, 1649, 20l. Madame de Maintenon, 12 holograph and 8 signed letters, 81l. Mary I. of England, holograph letter to Marie, Queen Dowager of Hungary, 205l. signed letter to the Earl of Shrewsbury, about Wyatt's rebellion, 65l. Mary, Queen of Scots, holograph letter to Charles IX., written from her prison at Chatsworth, June 13, 1570, 715l. the original treaty between the Regents of Scotland and Henry II. of France, signed by the Regents, the Papal Legate, and the French Ambassador, Oct. 24, 1543, 295l. the original order for the payment of 100l. to Sir John Popham, the Crown Prosecutor, for conducting the trial at Fotheringay, signed by Lord Burghley, 240l. Hortense, Duchesse de Mazarin, 27 holograph letters to the Abbé de Hautefeuille, 1695-9, 70l. Napoleon I., signature and six lines in his autograph to a decree granting a pension to Madame la Comtesse Bertrand, 30l. Nelson, letter signed to Collingwood, 1785, 15l. 10s. Philip II., a series of 34 letters (32 signed by the King) to Pedro Mendoca, ambassador at Genoa 48l. Collection of autograph letters, signed documents, &c., from and relating to the Popes, from 1417 to 1904, 200l. Sophia, Electress of Hanover, 13 holograph letters, and one signed, 1681-1714, to Lady Colt, 30l. Collection of autograph and signed letters and documents of the Stuart kings, 240l. A similar collection, 120l. Richard, Duke of York, father of Edward IV., signature to a document on vellum, 70l. A fan, consisting of 20 leaves, each decorated on both sides with autographs, autograph music, or original drawings by famous artists, authors, and composers of the Victorian era, 101l. The total of the sale was 5,446l. 6s.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Alexander (Archibald B. D.), *The Ethics of St. Paul*, 6/ net.
 Harding (E. Elmer), *The Mirror of Missioners; or, Pastoral Thoughts from the Book of Joshua*, 2/ net.
 With forewords by the Bishops of Lichfield and Birmingham, and a memoir.
 Latimer (Robert Sloan), *Charles Waters, the Founder of the International Bible-Reading Association*.
 With portraits and illustrations.
 Master, The, as I saw Him, by his Disciple Nivedita, 5/ net.
 Pages from the life of the Swami Vivekananda.
 Nunns (Theodora), *The Psalms and their Makers*, 3/ net.
 Roberts (A. Noel), *The Mystery of Life and the Adamic "Dust"*, 1/ net.
 A study of the mystical connexion between Genesis and the Gospels.
 Wilkinson (Samuel Hinds), *The Life of John Wilkinson, the Jewish Missionary*, 2/6

Law.

- Lunge (Ernest), *Compulsory Working and Revocation of Patents*, 3/6

Fine Art and Archaeology.

- Hinton (A. Horsley), *Practical Pictorial Photography, Part I.*, 2/6 net.
 Japan, New School of, founded for the Purpose of making the Use of the Newly Invented Letters. Specimens of new characters invented to replace the present Japanese characters for writing and printing.
 Masterpieces in Colour: Dürer, by Herbert E. A. Furst; Lawrence, by S. L. Bensusan, 1/6 net each.
 Eight reproductions in colour in each volume.
 Prideaux (E. K.) and Shafte (G. R. Holt), *Bosses and Corbels of Exeter Cathedral*, 7/6 net.
 An illustrated study in decorative and symbolic design.
 Spielmann (M. H.), *British Portrait Painting to the Opening of the 19th Century*, 2 vols., 525/ net.
 Suffing (Ernest R.), *English Church Brasses from the Thirteenth Century to the Seventeenth Century*, 10/6 net.
 A manual for antiquaries, archaeologists, and collectors, with 237 illustrations of extant examples reproduced from rubbings.

Town-Planning Review, No. 1, 2/6 net.

The journal of the Department of Civic Design at the School of Architecture of the University of Liverpool, edited by Patrick Abercrombie in collaboration with C. H. Reilly and S. D. Adshead.

Weigall (Arthur E. P.), *A Guide to the Antiquities of Upper Egypt from Abydos to the Sudan Frontier*, 7/6 net.

With 69 maps and plans.

Poetry and Drama.

Crowley (Aleister), *Ambergris*, 3/6 net.

A selection of the author's poems.

Dobell (Bertram), *The Laureate of Pessimism*, 6d. A sketch of the life and character of James Thomson, which has long been Mr. Dobell's special province.

Shakespeare: *As You Like It, King Henry VIII., Julius Caesar, Macbeth, Merry Wives of Windsor, Othello*, 8d. net each.

Edited with notes by Henry N. Hudson in the *Era Shakespeare*.

Thrush, *The May*, 1/ net.

Music.

Schlesinger (Kathleen), *The Instruments of the Modern Orchestra and Early Records of the Precursors of the Violin Family: Vol. I. Modern, Vol. II. Ancient*, 18/6.

With over 500 illustrations and plates.

Wyndham (H. Saxe), *Stories of the Operas and the Singers*, 1/ net.

Contains the plots of the operas and biographical sketches, with portraits of the artists.

Bibliography.

Library, April, 3/ net.

Philosophy.

Biddlecombe (A.), *Thoughts on Natural Philosophy and the Origin of Life*, 5/.

Nietzsche's *The Genealogy of Morals*, a Polemic: *Peoples and Countries (Fragments)*, 3/6 net.

Translated by Horace B. Samuel.

History and Biography.

Birrell (Augustine), *Sir Frank Lockwood*, 1/ net.

In *Nelson's Shilling Library*.

Broughton (Lord), *Recollections of a Long Life: Vols. III. and IV., 1822-34*, 24/ net.

Edited by his daughter Lady Dorchester, with portraits. For review of Vols. I. and II., see *Athen.*, July 31, 1909, p. 117, and August 7, p. 147.

Buchanan (James), *Works: Vol. XI. 1860-68*, 21/ net.

Comprising his speeches, State papers, and private correspondence, edited by John Bassett Moore.

Cox (J. Charles), *The Parish Registers of England*, 7/6 net.

Contains 24 illustrations.

Eggleston (George Cary), *The History of the Confederate War, its Causes and its Conduct*, 2 vols., 15/ net.

A plain and straightforward history of the war, which the author, with a touch of American pride, declares to have engaged more men in action, lasted longer, and cost more lives than any war in modern times—with this result, among others, that it taught the world that the United States is "the one unassailable" nation on earth.

Fuller (Sir Thomas E.), *The Right Hon. Cecil John Rhodes*, 6/ net.

A monograph and reminiscence, with portraits and other illustrations.

Mayne (Ethel Colburn), *The Romance of Monaco and its Rulers*, 16/ net.

With 27 illustrations, including a photograph plate.

Meek (George), *Bath Chair-man*, by himself, 6/.

With an introduction by H. G. Wells.

Monnier (Philippe), *Venice in the Eighteenth Century*, 7/6 net.

A study of the life and pleasures of the people, emphasizing the happy state of the Venetian mind as typified in the work of such men as Goldoni, the two Gozzis, Casanova, &c.

With a frontispiece reproduction of a portrait by Tiepolo, a bibliography, and an index.

Rector's Book, Clayworth, Notts.

Transcribed and edited by Harry Gill and Everard L. Guilford.

Roosevelt (Theodore), *The Naval Operations of the War between Great Britain and the United States, 1812-15*, 8/ net.

Gives a vigorous account of the struggles between England and America in 1812, from which the author draws an object-lesson.

Round (J. Horace), *Peerage and Pedigree*, 2 vols., 25/ net.

Studies in peerage law and family history.

Sandys (John Edwin), *Orationes et Epistolæ Cantabrigienses (1876-1909)*, 10/ net.

Speeches delivered by the Public Orator at Cambridge during the last 33 years.

Slocum (C. E.), *The Ohio Country between the Years 1783 and 1815*, 7/6 net.

Thompson (Robert Anthony), *The People's History of England: Vol. I. From Ancient Britain to the Last English King*, 2/6.

Worcestershire Families engaged in the Civil Wars: the Berkeleys of Cotheridge and Spetchley, by "Auld Lang Syne," 1/.

Reprinted from *The Worcester Herald*.

Geography and Travel.

Briggs (Martin Shaw), *In the Heel of Italy: a Study of an Unknown City*, 8/6 net.

The city is Lecce, the Lupiae of earlier days. There are 26 drawings by the author and 19 photographs.

Edwardes (Tiekner), *Lift-Luck on Southern Roads*, 6/.

The narrative of an unconventional tour, with 16 illustrations.

Gillett (T. W.), *The Coasting Pilot: Essential to Safe Navigation*, 3/6 net.

Murray (Alexander Hunter), *Journal of the Yukon, 1847-8*.

No. 4 of the Canadian Archives, edited with notes by L. J. Burpee.

Pears (Charles), *From the Thames to the Seine*, 12/6 net.

A record of a voyage made in a small boat from London to Calais, and thence along the north coast of France to Le Havre, including Boulogne, Étapes, Dieppe, Étretat, and Trouville.

Powell (Addison M.), *Trailing and Camping in Alaska*, 7/6 net.

Relates the experiences for a period of ten years of a U.S. scout and trail-maker while prospecting for the copper deposits of the Copper River District.

Reeves (E. A.), *Maps and Map-making*.

Three lectures delivered under the auspices of the Royal Geographical Society.

Reith (George M.), *The Breezy Pentlands*, 3/6 net.

Sinton (Thomas), *By Loch and River, Memories of Loch Laggan and Upper Spey*.

Tearle (Christian), *Rambles with an American*, 10/6 net.

Rambles in the footsteps of famous men of letters, with 21 illustrations.

Sports and Pastimes.

'Field' Record of Field Trials, 1909, 2/6 net.

Forbes (Commander W. B.), "Hounds, Gentlemen, please," 12/6 net.

Sketches reproduced from *Land and Water* and *The Country Gentleman*, with illustrations.

Folk-Lore and Anthropology.

Dawn of the World: Myths and Weird Tales told by the Mewan Indians of California, Collected and edited by C. Hart Merriam, \$3.50.

Philology.

Catalogue of the Arabic and Persian Manuscripts in the Oriental Public Library at Bankipore: Vol. II., Persian Poets, prepared by Maulavi Abdul Muqtadir.

Modern Language Review, April, 4/ net.

A quarterly journal devoted to the study of mediæval and modern literature and philology.

Riddles of the Exeter Book, 10/6.

Edited, with introduction, notes, and glossary by Frederick Tupper. One of the Albion Series of Anglo-Saxon and Middle English Poetry.

School Books.

Eve (H. W.), *Exercises on the French Verbs*, 1/6 net.

Williams (C. A.), *Second Latin Book*, 2/6.

The second year of a two years' course preparatory to Caesar.

Science.

Barthel (Dr. Chr.), *Methods used in the Examination of Milk and Dairy Products*, 7/6 net.

Translated by W. Goodwin.

Basset (A. B.), *A Treatise on the Geometry of Surfaces*, 10/6.

Castellani (Aldo) and Chalmers (Albert J.), *Manual of Tropical Medicine*, 21/ net.

Elderton (Ethel M.), *A First Study of the Influence of Parental Alcoholism on the Physique and Ability of the Offspring*, 4/ net.

With 8 diagrams. Eugenics Laboratory Memoirs X.

Flemming (Louis A.), *Practical Tanning*, 28/ net.

A handbook of modern processes, receipts and suggestions.

Kirby (W. F.), *A Synonymic Catalogue of Orthoptera: Vol. III. Orthoptera Saltatoria: Part 2. Locustidae vel Acritidae*, 20/.

Meyer (F. W.), *Rock and Water Gardens, their Making and Planting, &c.*, 6/ net.

'Country Life' Library.

Morley (Claude), *Catalogue of British Hymenoptera of the Family Chalcididae*, 3/6.

Psychotherapeutics: a Symposium, 4/6 net.

These nine papers were read before the American Therapeutic Society, and are now published from *The Journal of Abnormal Psychology*.

Seward (A. C.), *Fossil Plants: Vol. II.*, 15/ net.

A textbook for students of botany and geology, with 265 illustrations.

Westland (Albert), *The Child: a Medical Guide to its Care and Management*, 2/6 net.

Young (D. Hastings), *First Aid to the Sick; or, Diseases, their Description and Treatment*, 3/6 net.

Juvenile Books.

Caffin (Charles H.), *A Child's Guide to Pictures*, 5/ net.

Knipe (Emilie Benson and Alden Arthur), *Little Miss Fales*, 3/6.

Frontispiece by Frances Rogers.

Lee (Albert), *The Story of Royal Windsor*.

A history of Windsor interspersed with many of the legends and stories attached thereto, written specially to stimulate the patriotism of the youthful inhabitants.

Quiller-Couch (A. T.), *Historical Tales from Shakespeare*, 1/6.

Fiction.

Burnett (Frances Hodgson), *The Making of a Marchioness*, 7d. net.

Crawford (Marion), *The Undesirable Governess*, 8/.

A story of English country life.

France (Anatole), *The Queen Pédaque (La Rôtisserie de la Reine Pédaque)*, 3/6.

Translated by Jos. A. V. Stritzko.

Gibbs (Philip), *Intellectual Mansions, S.W.*, 6/.

A view of the world of journalists and artists.

Hunt (Violet), *The Wife of Altamont*, 6/.

A clever and unconventional study of modern life which has been appearing in *The English Review*.

Mackenzie (W. C.), *The Shirra*, 6/.

A tale of the Isles at the beginning of the nineteenth century.

Macleod (Fiona): Vol. II. *The Sin-Eater, The Washer of the Ford, and other Legendary Moralities*; Vol. III. *The Dominion of Dreams, and Under the Dark Sky*, 5/ net each.

Uniform Edition arranged by Mrs. William Sharp.

Mather (E. J.), *The Squatter's Bairn*, 6/.

Describes a squatter's life in South Australia, and includes an Appendix with practical and official details for the intending settler. Has a coloured frontispiece by Harold Copping and 24 other illustrations.

Oxenham (John), *A Maid of the Silver Sea*, 6/.

Deals with the discovery of silver mines on the little island of Sark, accompanied by the sudden eruption of modern ideas and customs.

Punshon (E. R.), *The Glittering Desire*, 6/.

A story full of adventure and sensation.

Schock (Georg), *Hearts Contending*, 6/.

A tale of German pastoral folk and love-complications in a Thal, with a frontispiece by Denman Fink.

Schwann (Duncan), *The Book of a Bachelor*, 6/.

Arranged under the months of the year. The Bachelor goes through many experiences in society and friendship before he loses his status. Illustrated by Olive Snell.

To Justify the Means, by a Peer, 6/.

By the author of 'The Hard Way.'

Tweedale (Violet), *Hypocrites and Sinners*, 6/.

The two principal male characters are a minister and an unscrupulous politician who makes a tool of the former.

Wood (Mrs. Henry), *Bessy Rane*, 6d.

New edition.

Wynne (May), *For Faith and Navarre*, 1/ net.

New edition.

General Literature.

Back to the Land: a Medley, by C2, 4/6 net.

Betham-Edwards (Miss), *French Men, Women, and Books*, 10/6 net.

The studies range from the love-story of Balzac to 'The New Fiction'; and there is a pleasant chapter on French domestic poetry, containing translations of a large number into English verse. The book has 8 portraits.

Burton (John H.), *Suffrage and Service*, 6d.

Reprinted from *The United Service Magazine* of August, 1901.

Crockford's Clerical Directory for 1910, 21/.

Forty-second issue.

Essex Review, April, 1/6 net.
Gathered Leaves from the Prose of Mary E. Coleridge, 7/6 net.

With a memoir by Edith Sichel.
Dickensian, May, 3d.
Edited by B. W. Matz.

Harper (J. Wilson), The Church and Social Betterment, 1/ net.

India Office List, 10/6
Irish Book Lover, May.

Kelly's Customs Tariffs of the World, 1910, 10/
Kelly's Directory of the Building Trades, 1910, 30/

Kelly's Directory of the Wine and Spirit Trades, Brewers and Maltsters, and other Trades connected therewith, 1910, 25/

McMillan (F. D.), Outlines of Burglary Insurance, 5/ net.

Schooling (William), The Assessment of Income Tax, 6d. net.

Reprinted from *The Daily Telegraph*.
Senancour (Étienne Pivert de), Obermann, Vol. I, 1/ net.

No. 126 of the Scott Library, translated, with introduction and notes, by J. Anthony Barnes.

Silly Season, The, by J. F. G., 2/6 net.

The opinions of Augustus on men and things.
Swift (Albert), The Institute Department, 1/6 net.

A handbook on the organization of Institutes for Sunday-school scholars.

Webster's Royal Red Book, May, 5/ net.

Williamson (Edward John), Grillparzer's Attitude toward Romanticism, 54 cents.

A dissertation submitted to the Faculty of the Graduate School of Arts and Literature of Chicago University for the degree of Doctor of Philosophy.

World Library of Famous Books: Carlyle's Past and Present, Darwin on the Origin of Species, Dickens's *Oliver Twist*, George Eliot's *Felix Holt* the Radical, Hawthorne's *The Scarlet Letter*, Hugo's *Les Misérables*, Charles Reade's *It is never too late to Mend*, Thackeray's *Pendennis*, Mark Twain's *The Innocents Abroad*, and Whyte-Melville's *The Gladiators*, 1/ net each.

Pamphlets.

South Wales Wages Agreement, April 22, 1910, 1d.
No. 6 of the Coal Trade Pamphlets.

FOREIGN.

Theology.

Zeitschrift für Brüdergeschichte, Part I., 1910.
Edited by J. Th. Müller at Herrnhut.

Fine Art and Archaeology.

Maspero (G.), Ruines et Paysages d'Égypte, 6fr. 50.

Drama.

Maeterlinck (M.), La Tragédie de Macbeth, Traduction nouvelle, avec une Introduction et des Notes, 3fr. 50.

Music.

Thayer (A. W.), Ludwig van Beethovens Leben, Vol. II.

New edition, revised by Hugo Riemann.

Bibliography.

Habana, Revista de la Biblioteca Nacional, 30 Septiembre y 31 Diciembre.

Edited by Domingo Figarola-Caneda, Director of the Library.

History and Biography.

Arnaud d'Agnel (Abbé G.), Les Comptes du Roi René, publiés d'après les originaux inédits conservés aux archives des Bouches-du-Rhône, Vols. II. and III., 20fr.

Education.

Gaultier (P.), La vraie Éducation, 3fr. 50.

Philology.

Cracovie, Bulletin international de l'Académie des Sciences: Classe de Philologie, Nos. 9-10, 1909; Nos. 1-2, 1910.

Science.

Cracovie, Bulletin international de l'Académie des Sciences: Classe des Sciences mathématiques et naturelles: Series A, Sciences mathématiques, Nos. 2A, 3A. Series B, Sciences naturelles, Nos. 2B, 3B.

General Literature.

Caudel (M.), Nos Libertés politiques: Origines, Evolution, État actuel, 5fr.

Kautsky (K.), Le Chemin du Pouvoir, 2fr.
Translated from the German by A. P. Menéndez Pidal (R.), L'Épopée castillane à travers la Littérature espagnole, 3fr. 50.
Translated by Henri Mérimée, with a preface by Ernest Mérimée.

* * * All books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending Books.

Literary Gossip.

MR. MURRAY's forthcoming books include Mr. Roosevelt's account of his travels and experiences in Africa, with illustrations; 'Studies of Indian Life and Sentiment,' by Sir Bampfylde Fuller; a memoir of Sir John McNeill and his second wife, Elizabeth Wilson, 1775-1883, compiled by their granddaughter, Mrs. Macalister; and a memoir of General Gatacre, 1843-1906, by his widow.

DR. J. G. FRAZER's work 'Totemism and Exogamy: a Treatise on Certain Early Forms of Superstition and Society,' which we have already mentioned, will be published by Messrs. Macmillan & Co. this month.

'CHRONICLES OF THEBERTON,' by Mr. H. M. Doughty, which the same firm are just publishing, gives the history of the Suffolk village from the time of the Norman Conquest to 1850.

THE LIFE OF CARDINAL VAUGHAN by Mr. J. G. Snead-Cox will be published by Messrs. Herbert & Daniel at the beginning of June. Besides dealing with public events in which the Cardinal played a prominent part, it is largely based upon private diaries and letters.

VISCOUNT HALIFAX has contributed an Introduction to 'The Story of the Oxford Movement,' by the Rev. W. H. Carey, which will be published immediately by Mr. Elliot Stock.

MESSRS. SWAN SONNENSCHN & Co. will publish in the course of the next fortnight 'The Signs and Symbols of Primordial Man.' In it Dr. Albert Churchward attempts to explain the evolution of religious doctrines from the eschatology of the ancient Egyptians.

AN interesting discussion on changes in the modern novel appears in the current *Book Monthly*. We find, amongst others, the views of Mr. W. L. Courtney, Mr. James Douglas, Mr. W. J. Locke, Mr. Marriott Watson, and Mr. H. G. Wells.

To-day a statue of Dr. Johnson in bronze, by Mr. Percy Fitzgerald, is to be unveiled. It occupies the grass plot at the back of the church of St. Clement Danes, which officially proclaims itself as the "Church of Dr. Johnson." The patron saint will, like Queen Anne

at St. Paul's, gaze on the busy world, but his claims as a Churchman are above suspicion.

A LENGTHY list of annual prizes at the disposition of the Académie Française was published on Wednesday. In the aggregate these prizes amount to the substantial sum of 60,000fr., and nearly all are for literary works. We can mention only a few of the more important. The Grand Prix Gobert, confined to French history, is divided into two, the chief portion (9,000fr.) being awarded to M. Christian Pfister for his 'Histoire de Nancy.' In the Prix Théroutanne (also confined to historical subjects) the sum of 1,000fr. is given to M. Le Moy for his 'Parlement de Bretagne et le Pouvoir royal au dix-huitième Siècle.' A similar sum from the Prix Thiers goes to M. Maurice Lange for his work on La Bruyère.

THE Prix Bordin (3,000fr.) is divided into four portions. Two writers, M. Ch. Drouhet for 'Le Poète François Mainard,' and M. Gabriel Maugain for his 'Étude sur l'Italie,' each receive 1,000fr. The Prix Montyon (18,700fr.) is divided among many, the highest single award (one of 1,200fr.) being appropriately given to M. L. Guimbaud for his monograph on the founder of the prize. Of the Prix Sorbier-Arnould 1,000fr. is taken by the Abbé Félix Klein for 'L'Amérique de Demain'; and out of the Prix Charles Blanc, M. Urbain Mengin gets 1,000fr. for his monograph on the artist Benozzo Gozzoli.

THE centenary of Thackeray's birth occurs next summer, and the Titmarsh Club have already started preparations to celebrate the occasion.

MISS GERALDINE FITZGERALD, whose death was recorded on Saturday last, was the author of several novels, and some books on eighteenth-century society, including a life of Angelica Kauffman.

THE BOROUGH OF ST. PANCRAS has, we read, been considering the alteration of its motto "Constans justitiam moniti," but has decided to retain it, apparently on the ground of expense. The Borough thus makes itself permanently ludicrous. Its example should induce other bodies anxious to distinguish themselves by adopting a Latin motto to consult a schoolboy as to grammar before it is too late.

'PRINTERS' PIE, 1910,' which is edited by Mr. W. Hugh Spottiswoode, assisted by Mr. Arthur Croxton, will be on sale next Wednesday, and will include, as usual, many generous contributions from well-known authors and artists.

AMONG Parliamentary Papers of interest we note: Education Statistics, Part II., 1907-8-9 (1s. 6d.); Board of Education, Buildings Grants to March 31, 1910 (3d.); Education, Scotland, Western Division, Report (3½d.); and Fleets, Great Britain and Foreign Countries, Return (7d.).

SCIENCE

The Mutation Theory. By Hugo de Vries.
—Vol. I. *The Origin of Species by Mutation.* Translated by Prof. J. B. Farmer
and A. D. Darbishire. (Kegan Paul
& Co.)

BIOLOGISTS will welcome an English translation of Prof. de Vries's well-known work. The present volume deals with the origin of species by mutation, whilst the second—to be published shortly—is concerned with the origin of varieties. Few questions are now discussed by specialists more keenly than these.

The opinions of Prof. de Vries have now been before the scientific world for some years, the first part of the German edition of 'The Mutation Theory' having been published in 1900. They have been responsible for a considerable modification in the prevailing view as to the adequacy of the theory of natural selection for the production of new species in the manner originally propounded by Darwin. Darwin included under the term "variation" both the small, continuous, individual variations, and the discontinuous large forms, sometimes called "sports," and now termed by De Vries "mutations." But Darwin considered that these "discontinuous" variations had little to do with the origin of new species; he relied chiefly for his theory of descent on the constant action of natural selection upon the ever-present continuous or individual variations. Dr. Russel Wallace goes further. He absolutely rejects the idea that mutations have anything to do with the origin of species; in his view the individual variation is the only material from which natural selection forms new species. Sir Ray Lankester, speaking at the Darwin celebration at Cambridge in June of last year, and, as he believed, giving the opinions of the large majority of British naturalists, expressed the same conviction. The notion, he said, that the variations upon which natural selection acts are large and sudden has been resuscitated in recent years, but its truth has not been rendered probable by evidence either of such an accurate character or of such pertinence as would justify the rejection of Darwin's fundamental conception of the importance of minute and ubiquitous variations.

In opposition to the view that species are only slowly changed into new types, Prof. de Vries in his 'Mutation Theory' maintains that the changes are sudden, and take place by large, discontinuous, or saltatory variations thrown off by the parent form, which itself remains unchanged. He believes that the attributes of organisms consist of distinct, separate, and independent units. Each new unit which forms a fresh step in this saltatory process sharply and completely separates the new form as an independent species

from that from which it sprang. The new species appears all at once; it originates from the parent species without any visible preparation, and without any obvious series of transitional forms. Such a new species exhibits the small individual variations round a mean that all organisms show, but its distinguishing features remain constant. Both "progressive" and "retrogressive" mutations occur: the one characterized by the gain, the other by the loss, of a unit-character. He asserts that it is these mutations which have furnished the material for the process of evolution.

Prof. de Vries considers that the improvement of races and the origin of new forms are really entirely different processes, and only apparently similar. He shows that the small individual variations on which Darwin relied follow Quetelet's laws, and maintains that selection of such variations does *not* lead to the origin of specific characters. A character can be diminished or increased, but nothing new can arise in this way. If selection ceases, it is always followed by regression; more than half of what has been gained is thus lost. The mean of the character cannot be altered; as a general rule, a doubling or halving of the original mean is about the most that can be attained by selection. Thus, according to his view, all that selection can achieve in nature is to produce what breeders and horticulturists describe as "improved agricultural races"; and one of the main distinctions between these and elementary species is the tendency of the former to regression.

Incidentally, an interesting contribution is made to the much-debated question of the inheritance of acquired characters. Prof. de Vries considers that the point at issue is really one of definition of the word "acquired." Mutations, he believes, do not come within this category; their appearance is sudden, no obvious cause can be assigned for them, and they seem independent of environment. On the other hand, individual variations are occasioned by external influences; they are acquired, and are probably inherited. The question of this inheritance becomes the question whether they can be increased by selection, and the author believes that no investigations have been made which prove that this cannot be done.

In contrast to individual variations, which are constantly occurring, Prof. de Vries looks upon mutation as a rare but periodic phenomenon. There is no reason to expect mutability, he says, so long as its external causes are absent; but if the climatic, physical, or biological environment of an organism changes, then a period of mutation may ensue. When it does occur, the mutability is indiscriminate, i.e., in more than one direction; a new form is not confined to one instance, but may repeatedly recur. He agrees with Delboeuf in assuming that the new unit-characters may be useless, or even disadvantageous, yet may survive, in opposition to the commonly accepted view of the action of natural selection.

Whether the origin of species by mutation, rather than by the results of selection operating through untold centuries, be substantiated or not, there can be no question of the value of the work and experiments of Prof. de Vries. His own view is that his work is complementary to, and not subversive of, Darwin's. He has rendered great service by analyzing the different forms of change included under the term "variation," and bringing into relief the fact that there is a difference other than that of size between the small, continuous, or individual variation and a mutation. His insistence that a Linnæan species is an artificial group, and that the real unit must be sought, not in the groups of the systematist, but among the new forms presented by nature—the elementary species of Jordan—enables some approach to be made to a definition of the term "species." By limiting the action of selection to the improvement of *races*, and by his suggestion that what natural selection does is not to create species, but rather to eliminate them, he has rendered that theory less open to objection. The evidence he brings forward to show that the characters of organisms are made up of units sharply distinguished from one another is a valuable corroboration of Mendel's hypothesis.

The theory is not proved, and there are difficulties in its way; but these require to be tested by experimental study. The work of Prof. de Vries has been chiefly that of a botanist; however cogent his arguments may be in the case of plants, are they equally applicable to the animal kingdom? No known cause can be assigned for the origin of mutations; he believes that they occur independently of environment; but has he proved this? According to his views referred to previously, mutability is not to be expected so long as its external causes are absent. What are these but environment?

The present translation contains a short preface written for it by the author. It is, perhaps, a matter for regret that he has not taken the opportunity to reply to the strictures which have been directed against the plant (*Enothera lamarckiana* (a form of evening primrose), on which the main part of his experimental work has been founded. It is said that this particular variety is unknown in America, its natural home in a wild state, and that, in fact, it is probably not a specific form, but a hybrid whose supposed mutations are but an instance of Mendelian disjunction of characters common in such impure types. Were this ultimately proved to be correct, it would by no means dispose of all the arguments in favour of the mutation hypothesis as a possible modification of Darwin's original theory.

It is unfortunately true, as the translators remark, that the majority of those who discuss evolutionary questions have not "even a superficial familiarity with the broad features of Prof. de Vries's investigations and ideas." The production of his work in English will remove such an excuse in the future. We warmly

commend the book to all who are seeking to discover the inner truths of biology; it is written in no partisan spirit, but in a strain of quiet scientific inquiry which will bring its own reward. Prof. de Vries may be congratulated on his translators. They have done their work well; we have seldom met with a German scientific work presented in such readable English.

CHEMISTRY.

Metallography. By Cecil H. Desch, D.Sc. (Longmans & Co.)—This is a volume in the series of "Textbooks of Physical Chemistry" edited by Sir William Ramsay. In the eighteenth century and the greater part of the nineteenth the term "metallurgy" was used to signify the general description of metals and their properties: this use of the word has entirely died out, and from the early nineties of the last century it has been used to denote the descriptive science relating to the internal structure of metals and alloys, including the relation of this structure to their composition and their physical and mechanical properties.

Although Robert Hooke in 1665, Réaumur in 1722, and Widmanstätten in 1808 made use of the microscope in examining surfaces of metals or of meteorites, little was done towards developing the study of the minute structure of metals till about 1864, when H. C. Sorby, the founder of modern microscopical petrography, was led from the microscopical study of rocks and meteorites to that of iron and steel. Workers in the subject are now numerous, and not the least skilful is our present author, the Graham Young Lecturer in Metallurgical Chemistry in the University of Glasgow.

The literature of metallography is somewhat widely scattered through a large number of periodicals and other publications dealing with chemistry, metallurgy, and engineering, and Dr. Desch has provided an excellent résumé, illustrated with over a hundred diagrams, and fourteen plates of microphotographs of sections of metals and alloys. An Appendix gives a list of references to the published work on binary and ternary systems of alloys. It fortunately happens that the important alloys, such as steel, bronze, and brass, which, owing to their commercial and technical applications, require minute investigation, are also among those which are most interesting from a more purely scientific point of view: thus industry and pure science have in these investigations mutually benefited.

The first chapters are devoted to thermal analysis and the diagram of thermal equilibrium, which shows what phases may be present in an alloy under given conditions of cooling. In discussing the *eutectics* of alloys and their correspondence with the so-called *cryohydrates* of salt solutions, it is suggested that the latter term should be altogether abandoned, and the term "eutectic" (mixture corresponding with minimum freezing-point) be employed for alloys, salt solutions, mixtures of fused salts or organic substances, and for igneous rocks alike: the eutectic is a very intimate conglomerate of its components, and not really homogeneous.

The preparation and examination of micro-sections, the crystallization of metals and alloys, the physical properties of alloys, the molecular condition of metals in alloys, and kindred subjects, are all ably dealt with. Final chapters relate to the metallography

of iron, steel, and the important industrial alloys. Altogether it is a worthy addition to this series of textbooks.

The Simple Carbohydrates and the Glucosides. By E. Frankland Armstrong, D.Sc. (same publishers).—This is a useful addition to the "Monographs on Biochemistry" edited by Drs. R. H. A. Plimmer and F. G. Hopkins. During the last few years much progress has been made in knowledge of the carbohydrates with regard to their structure and the mechanism of their metabolism; the published researches relating to this progress are widely scattered, and it required some one actively working on the subject to collect and collate the diffused information. Probably no better selection could have been made than that of Dr. E. F. Armstrong, who has himself helped to clear up various obscure points.

We do not find any definition of a carbohydrate in the book, perhaps because one giving complete satisfaction has yet to be discovered; but Dr. Armstrong in the Introduction speaks of formaldehyde, CH_2O , as the simplest carbohydrate, implying that he embraces in the category some compounds not commonly admitted. As he points out, the record of the synthetic production of glucose and of methods of producing the isomeric hexoses, as well as of determining their structure, is one of the most fascinating chapters in the history of modern organic chemistry. Of the sixteen possible isomeric forms of the gluco-hexose, $\text{C}_6\text{H}_{12}\text{O}_6$, twelve have already been prepared artificially, though only three occur in nature. The subject-matter dealt with comprises glucose (*i.e.* dextrose) and its chemical properties, other hexoses and pentoses, the disaccharides, the relation between configuration and properties, hydrolysis and synthesis, and the natural and synthetical glucosides.

In the chapter on the relation between configuration and biochemical properties the author, of course, points out the intimate relation which exists between an enzyme and the substance it acts on, alluding to Fischer's simile which compared the relation between the enzyme and the hydrolyte to that existing between a key and the lock for which it is made. The author suggests that the combination between the two may be compared to the way in which the successive fingers of a glove fit on to a right hand: if the position of any finger is altered, it is impossible to fit on the glove; also the glove will not fit on the left hand.

A useful list of the principal natural glucosides and the products of their hydrolysis is given. A possible explanation of the action of anaesthetics like ether and chloroform in stimulating plant-growth is that the action of the anaesthetic in some way awakens enzymes or similar agents which are dormant in the plant. Also, in connexion with natural glucosides it has been pointed out by Bunge that often the non-sugar constituents of glucosides are antiseptic, and therefore useful to the plant for their bactericidal property.

A good Bibliography is included in this very useful synopsis of a rather intricate subject.

SOCIETIES.

BRITISH ACADEMY.—April 26.—Mr. S. H. Bulcher, President, in the chair.—Prof. Ridgeway read a paper on 'The Historical Background of the Later Irish Epic (the Cycle of Finn and Ossian).'

The Irish epics, he said, fall into two great

cycles: (1) the oldest, which centres round the great names of Conchobar, Cuchulainn, and Queen Medhbh, and (2) the later, in which the chief personages are Finn MacCumhall, his son Ossian, and Cailte. He had in a paper read five years previously before the Academy, and published in its *Proceedings*, discussed the date and culture of the oldest cycle. The earliest of these sagas is laid about the first century B.C. The Irish annals mention Irish invaders from Gaul in the third or second century B.C. Previously it had been held by scholars that the earliest of these poems did not date earlier than the fifth century A.D.; but by instituting comparisons between certain objects found in Ireland, shields, swords, leaf-shaped brooches, &c., he had been able to prove the existence in Ireland of a culture identical with the La Tène or "Late Celtic" culture, found in Gaul (as also in Britain) from B.C. 400 down to Caesar's conquest; and by comparing these objects with the armature, dress, &c., in the 'Tain Bo Cualgne,' he had shown that the culture in the oldest poems was the La Tène. That was dead in Gaul by A.D. 1, and in Britain by A.D. 100. But as the poet of the 'Tain' must have known the La Tène brooches, of which only two of leaf-shaped form have been found in Ireland, the poem must have taken its shape in the first century A.D. This view had since been followed by leading Celtists in France and Germany.

In the second century A.D. there was a great change in Ireland. A new element now makes its appearance in the shape of the Fiana, whose domination, according to the tradition, extended from about A.D. 150 to A.D. 300. In the end of the third century they had been overthrown and broken in three great battles. The greatest of the chiefs of the Fiana was Finn MacCumhall, who was killed as an old man in A.D. 283. He was married to the daughter of Cormac Mac Arth, the great king of Meath who lies buried in Rosnary, near the Boyne.

In the oldest epic the warriors all fight from chariots, and there are no riders on horseback; but in the later cycle not only are horses hardly used at all, but when they are, they are ridden. Finn and his men do not use chariots, but regularly march on foot. This of itself is enough to differentiate the two cycles, but there are many other differences. The Fiana had a helmet and a round shield, and carried a spear, suitable for throwing (their principal method of fighting) and also for use at close quarters; in other words, it was like the German *frama*. This spear is often described as decorated with gold rings or gold rivets. This is not merely poetic imagination, for Prof. Ridgeway exhibited a slide of such a spear with gold rings found not long since in Ireland.

There are two views respecting the Finn cycle. (a) Some regard these poems as a mere continuation of the older epic; but this ignores the essential difference in culture and armature between the two cycles. If it is said that in the later period the poets dropped all the armature, &c., that was not then in use, this admits that a great change in the armature, &c., had taken place, and that consequently in the poems we have a faithful reflection of an actual culture in use when the Finn poems were produced. (b) As the manuscripts at earliest date from the tenth and eleventh centuries, other scholars regard the weapons, &c., described in the Finn sagas as those of the Danes, who at that period occupied Dublin and other parts of Ireland. But the armature of the Danes is absolutely distinct from that described in the poems about the Fiana. The Danes fought with great battleaxes or bills, such as those familiar in the Norse sagas, with swords of a well-known type, and wore brooches in the shape of a tortoise, perfectly distinct from the ring-brooches of the Fiana and the leaf-shaped brooches of the 'Tain Bo Cualgne.' Slides of Danish objects, all found in the Danish quarter of Dublin, were exhibited.

The historical character of the culture of the Finn poems is proved by the 'Book of Rights,' a unique work containing not only all the tributes and customary gifts due to chiefs and kings, and from kings to their principal sub-chiefs, but even the taboos of the Irish kings. The work thus goes back to pagan times. It was first written in the Psalter of Cashel, and was finally revised by Cormac, King-Bishop of Cashel (A.D. 901-13). The culture of the Finn poems can be paralleled in every particular from the objects given as tribute or presents between the fifth century and A.D. 900. From this it follows that the Finn sagas, though now often in a later language, are not poems composed for the first time at a late period, not mere *chansons de geste* (such as the 'Nibelunglied'), but represent a real culture and a condition of things that once existed in Ireland, just as did that represented in the oldest

Irish cycle. The Fiana were powerful not only in Ireland, but also in Scotland. They would appear to have been some large-limbed fair people, such as Angles or Saxons, who at the very time when the Fiana were dominant in Ireland and parts of Scotland were harrying the coasts of Britain, and very probably of Ireland. Prof. Ridgeway argued that the Finn Gall ("White Strangers"), mentioned in the 'Book of Rights' as living near Dublin, were not Danes, as commonly held, but folk settled there long before the Danes came. This is assumed by the 'Book of Rights,' which also represents them as paying a very heavy tribute to the King of Leinster, which no Danes were likely to have done.

In the oldest Irish epic we have the oldest literature north of the Alps, and in it alone we can see how Britons and Gauls lived and thought, for all we know otherwise is from Roman sources. At a time when Roman ecclesiasticism was killing the ancient literature of Gaul, Germany, and England, the Irish monks, inspired by a passionate love of the legends, monuments, and natural features of their land, struggled bravely against the tightening fetters of the Church. They invented the beautiful story of the meeting of Patrick and Calte, the last of Finn's paladins. Patrick was delighted by the old warrior's tales, whilst his conscience was eased by the direction of his two guardian angels that he should make Brogan his scribe write them all down to be a joy to nobles in time to come. Prof. Kuno Meyer has lately brought to light some beautiful naturalistic Irish poems of the tenth century. The same tendency to naturalism is seen on the great Irish crosses, the bases of which are usually given up to scenes from actual life and nature, though the cross itself has always sacred subjects.

A discussion followed, in which Prof. Kuno Meyer and Mr. Quiggin took part.

ROYAL.—April 28.—Sir Archibald Geikie, President, in the chair.—The following papers were read: 'On the Rotatory Character of some Terrestrial Magnetic Disturbances at Greenwich and on their Diurnal Distribution,' by Mr. R. B. Sangster; 'The Liberation of Helium from Minerals by the Action of Heat,' by Mr. D. Orson Wood; and 'The Chromophil Tissues and the Adrenal Medulla,' by Prof. Swale Vincent.

SOCIETY OF ANTIQUARIES.—April 23 (St. George's Day).—*Annual Meeting.*—Dr. C. H. Read, President, in the chair.—Mr. Albert Hartshorne and Mr. Mill Stephenson were appointed Scrutators, and the Rev. E. S. Dewick and Mr. A. H. Cocks Assistant Scrutators of the ballot.—Lieut.-Col. Archer and Mr. Lewis Way were admitted Fellows.—The President delivered his annual address, containing the usual obituary notices of deceased Fellows, and reviewing the chief incidents connected with the Society during the past year.

The following were declared duly elected President, Council, and officers of the Society for the ensuing year: Eleven members of the old Council—Dr. C. H. Read, *President*; Dr. A. J. Evans and W. Gowland, *Vice-Presidents*; Dr. P. Norman, *Treasurer*; Sir E. W. Braubrook, *Director*; C. R. Peers, *Secretary*; L. L. Duncan, Sir H. C. Maxwell Lyte, H. W. Sanders, J. H. Etherington Smith, and H. B. Walters. Ten members of the new Council—C. A. Bradford, the Bishop of Bristol, P. W. P. Carlyon-Britton, A. H. Cocks, W. Dale, Dr. F. J. Haverfield, W. A. Littledale, W. H. A. Vallance, E. P. Warren, and H. B. Wheatley.

ROYAL SOCIETY OF LITERATURE.—April 27.—Lord Collins, V.P., in the chair.—A paper on 'Goethe and English Literature' was read by Prof. Hume Brown. Goethe's acquaintance with English literature was first discussed, and it was pointed out that Goethe himself claimed to have made a special study of the subject. His judgments on English literature and on individual writers from Shakespeare to Carlyle were then successively considered. In current English criticism Goethe's references to English literature had been mostly taken from Eckermann's 'Conversations'; but such references were numerous throughout Goethe's works, and the records of other reporters frequently contradicted that of Eckermann. In the case of Byron, for example, Eckermann's reported judgment received important modification from Chancellor von Müller; so also, in the case of Scott, Eckermann's report had to be considered in the light of the reports by others.

A discussion followed, in which the Chairman,

Mr. E. H. Coleridge, and the Rev. Dr. Rosedale took part.

On the motion of Dr. Rosedale, Hon. Foreign Secretary, a vote of condolence was passed to the family of the late Björnsterne Björnson, and Honorary Fellow of the Society.

LINNEAN.—April 21.—Dr. D. H. Scott, President, in the chair.—Miss W. E. Brechley was admitted a Fellow.—Miss N. Bancroft, Mr. S. Guest, and Mr. J. C. Wilson were elected Fellows.—Mr. John Hopkinson, who had been elected an auditor at the last meeting, being unable to take part in the audit, Mr. Leonard A. Boodle was elected in his stead.

Mr. John Hopkinson exhibited eight coloured plates, in quarto, of British Nudibranchs, which will be shortly issued by the Ray Society. Prof. Dendy and the Rev. T. R. R. Stebbing commented on these illustrations.

The Rev. T. R. R. Stebbing drew attention to a "witch-knot" or "witch-broom" on a spruce fir, *Picea excelsa*, Link, from Walton-on-the-Hill, Surrey, where it had been detected by his nephew Mr. W. D. P. Stebbing. A discussion followed, in which Mr. A. D. Cotton, Mr. H. W. Monckton, Prof. F. W. Oliver, Mr. John Hopkinson, and the President took part.

The first paper was by Miss M. G. Sykes, entitled 'The Anatomy of *Welwitschia mirabilis* in the Seedling and Adult Stages.' Mr. T. G. Hill and the President offered additional observations.

The four following papers, forming part of the reports on the Percy Sladen Expedition to the Indian Ocean, were briefly summarized by Prof. Dendy: 'Die von Mr. Hugh Scott im Juli 1908-März 1909 auf den Seychellen gesammelten Anthomyiden, mit den Gattungen Rhinia und Idiella,' by Prof. P. Stein; 'Die Dermaptera der Seychellen,' by Dr. Malcolm Burr; 'The Pteropoda and Heteropoda collected by the Percy Sladen Trust Expedition in the Indian Ocean,' by Dr. J. J. Tesch; and 'Die Pilzmücken Fauna der Seychellen,' by Dr. G. Enderlein.

ZOOLOGICAL.—April 19.—Dr. S. F. Harmer, V.P., in the chair.—The Secretary read a report on the additions to the menagerie during March.

On behalf of Mr. Oldfield Thomas, two specimens of a new monkey from the Malay Peninsula, to be called *Presbytis robinsoni*, were exhibited; and a further consignment of small mammals from China, collected by Mr. Malcolm Anderson for the Duke of Bedford's exploration of Eastern Asia. The following forms were described as new: *Myotis myotis ancilla*, *Microtus nux*, and *M. johannes*.

Mr. J. L. Bonhote exhibited a yellow variety of *Mus rattus*, bred from two wild-caught examples of *Mus rattus tectorum* from Egypt.

In connexion with the centenary of Philip Henry Gosse (born April 6th, 1810; died Aug. 23rd, 1888), the Secretary exhibited the set of his works in the Society's library, and gave a brief summary of Gosse's contributions to science, upon which he placed a very high value. The Chairman and Prof. A. Sedgwick added their testimony to his place in zoological history; Dr. H. Woodward gave some personal reminiscences; and Mr. Edmund Gosse thanked the Society for their notice of his father's centenary.

Dr. W. T. Calman communicated a paper by Mr. Stanley Kemp, entitled 'Notes on the Photophores of Decapod Crustacea.'

Mr. J. L. Bonhote read a paper on the variations of *Mus rattus*, based on an examination of the forms of that species found in Egypt.

Mr. G. E. Bullen presented a paper, communicated by Mr. John Hopkinson, 'On an Example of Posterior Dichotomy in an Aylesbury Duckling,' giving a detailed account of a dissection performed on a duckling having supernumerary legs.

ROYAL INSTITUTION.—May 2.—Annual Meeting.—The Duke of Northumberland, President, in the chair.—The Annual Report of the Committee of Visitors for 1909, testifying to the continued prosperity and efficient management of the Institution, was read and adopted; and the Report on the Davy-Faraday Research Laboratory of the Royal Institution, which accompanied it, was also read.

The following gentlemen were unanimously elected as officers for the ensuing year: *President*, the Duke of Northumberland; *Treasurer*, Sir J. Crichton-Browne; *Secretary*, Sir W. Crookes; *Managers*, Sir T. Barlow, W. P. Beale, H. E. Armstrong, Sir H. B. Buckley, Sir J. Wolfe Barry,

Sir H. Cunyngame, A. B. Kempe, Sir W. Huggins, Sir Francis Laking, A. C. Ionides, G. Matthey, R. Messel, the Earl of Plymouth, Sir J. Stirling, and Sir P. Watts; *Visitors*, Dr. W. A. Brailey, Sir F. Fison, J. M. Davidson, Dr. A. C. Hill, J. W. Gordon, Dr. J. D. Grant, Major-General Sir Coleridge Grove, C. E. Groves, A. H. Savage Landor, Sir Alexander Mackenzie, R. Mond, Major P. A. MacMahon, Commandatore G. Marconi, Emile R. Merton, and Dr. S. West.

SOCIETY OF ENGINEERS.—May 2.—Mr. R. O. Wynne-Roberts read a paper upon 'Up-to-date Roads.'

MATHEMATICAL.—April 28.—Sir W. D. Niven, President, in the chair.—Mr. S. Brodetsky was admitted into the Society.—The following communications were made: 'The Accuracy of Interpolation by Finite Differences' (Second Paper), by Dr. W. F. Sheppard; 'Theorems connected with Maclaurin's Test for the Convergence of Series,' by Mr. G. H. Hardy; and 'Two Notes on the Theory of Numbers,' by Lieut.-Col. A. Cunningham.

CHALLENGER.—April 27.—Dr. A. E. Shipley in the chair.—The Secretary read a Report on the Inauguration of the Oceanographic Museum at Monaco. Some remarkable photographs by Mr. J. A. Lovegrove of Pycnogonids dredged by Mr. A. E. Earland in the Faroe Channel were exhibited by the latter.

Mr. Earland then read a paper on the Foraminifera collected by the fishing cruiser Goldseeker. These Foraminifera had been dredged in the areas of the Moray Firth and North Sea to the east of Scotland, as far north as the extremity of Shetland, and eastwards to about 150 miles from the Scottish coast. Off Buchanan Ness large and typical specimens of *Polystomella arctica*, P. and J., were obtained. In the deep gully off Burghhead *Boellina labyrinthica*, Brady, was abundant; and *Hippocrepina indivisa*, Parkes, a truly Arctic type, was frequent. From these records and from the gigantic size attained by many arenaceous types in the comparatively shallow water of the central North Sea, the author considered that the present rhizopod fauna of that sea was of Arctic origin, and had survived from the comparatively recent geological times when the North Sea had no connexion with the Atlantic in the south. The immigration of warm-water types by way of the North of Scotland was regarded as further proof of the correctness of the geological theory; and many instances of such rhizopod types, occurring in the northern area of the Moray Firth, but nowhere south of it, were mentioned.

BRITISH NUMISMATIC.—April 27.—Mr. Carlyon-Britton, President, in the chair.—Miss M. W. Clarke and Messrs. Hugh Cecil Lea and F. C. Frost were elected Members.

Mr. W. Sharp Ogden gave an address on 'Shakespeare, his Portraiture, Medallic and Otherwise,' in which he reviewed the history and expression of the most authentic of the portraits preserved to us, and traced their influence and inspiration in the by no means numerous or important series of commemorative medals and tokens bearing Shakespeare's likeness. These pieces range from the earliest by Dassier in 1731 to the memorial by Wyon in 1864, and their limitations and deficiencies were severely criticized by the lecturer. Shakespeare, he contended, still awaited his numismatic apotheosis, and it was essential that an effort—national by preference—should be made to perpetuate in medallic form the true portraiture, not only of Shakespeare, but of other great Englishmen, whose pictorial presentment we were carelessly allowing to pass into stereotyped conventionalism. Whilst dwelling on the importance of vitality in portraiture and the insufficiency of merely featural correctness, he mentioned the striking and life-like presentments produced by the medallists of Greece and Rome as examples of true art, preserved in an indestructible form for thousands of years.

A newly discovered and remarkably life-like oil portrait of Shakespeare was then unveiled, which, Mr. Ogden explained, had been preserved for many generations by an old Lancashire family as the portrait of the bard. The subject represented the face turned slightly to the spectator's left, showing the characteristic nose, eyebrows, mouth, high forehead, falling brownish hair, with trimmed moustache and short beard, the collar and costume being of the fashion of the day. The effect was described as a striking presentment, distinct from, yet in absolute accordance

with, the accepted likenesses. The canvas measured 21½ in. by 16½ in., and was of the web peculiar to most English portraits of the early part of the seventeenth century.

Although Dr. Martin urged that no portrait said to represent Shakespeare should be accepted without both external and internal evidence of authenticity, and mentioned the Droeshout engraving as the only trustworthy memorial in this respect, the general feeling of the members present was in favour of Mr. Ogden's attribution.

Mr. Ogden also exhibited numerous engraved portraits and photographs for comparison; and an almost complete series of the medals, coins, and tokens bearing Shakespeare's bust was shown by Mr. Hamer and Mr. Fletcher.

Mr. F. A. Walters exhibited a set of the earliest issue of Elizabeth's money, that with mint-mark is, ranging from the half-sovereign to the silver penny. Major Freer showed a series of war medals in continuation of the subject of his paper read at the preceding meeting; and Mr. Henry Garside examples of the recently issued money for Jersey, Ceylon, and Australia.

MEETINGS NEXT WEEK.

- Mos. Royal Institution, 5.—General Meeting.
- Surveyors' Institution, 8.—Discussion on 'Road-Making and Dust Prevention.'
- Geographical, 8.30.—'The Land of the Incas,' Sir Clements R. Markham.
- Trus. Royal Institution, 2.—'The Mechanism of the Human Voice,' Lecture III, Prof. F. W. Mott.
- Colonial Institute, 8.30.—'Some Practical Steps Towards an Imperial Constitution,' Mr. L. S. Amery.
- Wes. Folklore, 8.—'On the Method of Killing among the Muppans, a Hill Tribe of Malabar,' Mr. F. Fawcett; 'Naga Customs and Superstitions,' Mr. T. C. Hodgson.
- Geological, 8.—'Dielomization in the Marble of Port Shepherson, Natal,' Dr. F. H. Hatch and Mr. R. H. Kestall; 'Recumbent Folds in the Highland Schists,' Mr. E. B. Bailey.
- Society of Arts, 8.—'The Restoration and Discoveries at the Guildhall,' Mr. Sydney Perks.
- Trus. Royal Institution, 2.—'Blackfoot Indians in North America,' Lecture III, Mr. W. McClintock.
- Royal Society, 4.30.—'The Influence of Bacterial Endotoxins on Phagocytosis (Preliminary Report),' Messrs. L. S. Dudgeon, P. N. Pantou, and H. A. F. Wilson; 'The Origin of Osmotic Effects, III,' Prof. H. E. Armstrong and Mr. E. F. Armstrong; 'On the Direction of Motion of an Electron ejected from an Atom by Ultra-Violet Light,' Dr. R. D. Kleeman.
- Institution of Electrical Engineers, 8.—'Street Lighting by Modern Electric Lamps,' Mr. H. T. Harrison.
- Society of Antiquaries, 8.30.—'The Corbridge Excavations of 1909,' Prof. Haverfield; 'Excavations at Caerwent, Monmouthshire,' Messrs. A. E. Hudd, T. Ashby, and F. Kior; 'Report as Local Secretary for Egypt,' Mr. Somers Clarke.
- Pa. Astronomical, 8.
- Royal Institution, 9.—'Radio-activity as a Punctate Theory of a Fourth State of Matter,' Prof. W. H. Bragg.
- Trus. Royal Institution, 2.—'The World of Plants before the Appearance of Flowers,' Lecture III, Dr. D. H. Scott.

Science Gossip.

The fourth edition of 'The Book of the Rose,' by the late Rev. A. Foster-Melliar, has been edited by two specialists, the Rev. E. Page Roberts and Mr. Herbert E. Molyneux. It will be issued immediately by Messrs. Macmillan, with 25 new illustrations. A portrait and a memoir of the author will also be included.

MR. MURRAY's new list includes 'Ornamental Bulbous and Tuberos Plants,' by Mr. John Weathers, who has a long experience of the subject, and 'Plant Life in Alpine Switzerland,' an account in simple language by Mr. E. A. Newell Arber.

MR. MAUNDER has contributed a paper of great interest on the "canals" of Mars to the Bologna periodical, *Rivista di Scienza*. It gives a succinct account of the history of investigations of the surface conditions of the planet, the first complete chart of which was made by Beer and Mädler from observations at the oppositions of 1830, 1832, and 1837. Much valuable work was done by Dawes in 1864-5; but it was in 1877 that Schiaparelli noticed the long narrow lines to which he gave the name of "canali," not intending thereby to suggest any theory as to their nature.

To English ears the word conveys the idea of artificial formations, and that theory is strongly held by Prof. Lowell, who has made a special study of the planet during several years past at the fine and elevated station of Flagstaff, Arizona. He contends that they are in fact the results of enormous

engineering works for the purpose of carrying water from the polar regions, and distributing it over the equatorial and other parts of the planet, which would appear to have a very deficient supply. He relies greatly upon the straightness of the "canals," and the circularity of the oases (as he calls them) where the lines form junctions.

BUT Mr. Maunder, in the article to which we are referring, points out that the eye has a natural tendency, in viewing objects at a great distance and imperfectly seen, to give the impression of forms, the regularity of which ceases when they are better seen at a less distance or under higher powers:—

"It is sufficient for us to suppose that the surface of Mars is dotted over with minute irregular markings....They may be of any conceivable shape, provided only that they are separately below the limit of defined vision, and are sufficiently sparsely scattered."

In the early drawings of Beer and Mädler the small markings appear as dark circular spots; very different is their shape (they are called *Lacus Solis* and *Sinus Sabæus*) as now seen with larger telescopes. Indeed, many of the so-called "canals" have been actually resolved by M. Antoniadi at Meudon into disconnected regions of diffuse shadings and other forms.

MR. MAUNDER also discusses the state of the surface (especially the polar regions) of Mars, and the currents in its atmosphere due to its longer year and the greater proportion of time the sun is shining on the poles.

THE same volume (vii.) of the *Rivista* contains an interesting paper by Mr. Crommelin on the origin and nature of comets. He begins by pointing out that by far the greatest number have their origin within the solar system, for those coming from without would have, not parabolic, but hyperbolic, orbits, which very few have been found to possess. Within the system three different modes of origin have been suggested: (1) that they are the products of eruption from the sun; or (2) from the large planets, such as Jupiter, which are in a sunlike state; or (3) that they are stray fragments of the nebula supposed to have been the parent of our system, which remained unattached to any of the large masses that were formed from that nebula.

MR. CROMMELIN discusses all these, and thinks that the planetary origin of the short-period comets deserves more careful consideration than it has hitherto received. He goes on to discuss the theories of the formation of cometary tails, part at any rate of which is emitted from the head, and considers that much meteoric matter is probably contained in most cases in the latter. Three different explanations have been suggested of tail-repulsion: he thinks that each of these is a *vera causa*, and probably actually in operation; but the difficulty is to discriminate between the separate effects of each. This problem will form work for the future, the rapid advance of cosmical physics giving hope of its full solution at no distant epoch.

HALLEY'S COMET will be a few degrees to the north of the star δ Piscium towards the end of next week; but daylight comes on so early that it is very difficult to catch an object of diffused light, although the general brightness now is greater than that of a second-magnitude star. It will pass between us and the sun in the early morning (before daylight at Greenwich) on the 19th inst., but it is doubtful whether the tail will be long enough to reach the earth. Soon after that date it will be visible in the evening, but decreasing in brightness.

FINE ARTS

THE ROYAL ACADEMY.

II.

IN certain of the artistic crafts wherein the incommunicable touch of individual genius is less thought of than among painters, there exists a practice which makes any given work the joint product of two minds. It is first given to one man, who roughcasts it as to its main lines and proportions, and then passes it on to another who excels precisely in the little refinements and subtleties which the other lacks. It is, we think, among woodcarvers that the former—the man who roughhews panel or block—has a traditional name. He is called "the boaster"; and it occurs to us that without by any means exhausting the list, our last week's notice was largely given to consideration of the works of the "boasters" in this year's exhibition.

For here also the two types are crisply differentiated, and we are tempted to regret that they cannot be induced to supplement each other's deficiencies. Think of Mr. Edward Stott loyally endeavouring to make good, as far as possible, the pretensions of Mr. Sargent or Mr. Brangwyn. Think of these two artists meekly submitting their redundances to that conscientious and fastidious pruning-knife. What widening of outlook—what an admirable training in self-restraint and the control of temper—would ensue for all concerned! This is constructive criticism raised to the *nth* power, and we are appalled at our own project; yet how often in the past, when admiring the diligence with which Mr. Stott refines and reduces the material grossness of his subject-matter, have we regretted the absence of something more definite in the initial message of a man constitutionally apt to mumble and stammer—to hedge and apologize in its delivery! The tendency to merely negative refinement grew upon Mr. Stott to an alarming extent, and it is only in the last year or so that technical research, by stimulating him to a more deliberate and intentional approach to the problems of colour, has rescued him to some extent from the mere vagueness into which he threatened to drift.

Both his pictures this year (182 and 551) mark a great advance on his recent work in the greater directness and confidence of their procedure. Bred originally in a school of poetic realism, he selected his subjects almost by chance, or guided at best by an instinctive preference; and in the development of these realistic themes, the design was in a sense the last thing to emerge—the resultant of a thousand contradictory impulses, each reverently weighed and tried over with a seriousness often beyond its deserts. In his treatment of colour Mr. Stott is now emerging from this worship of hesitancy as a thing in itself fine and artistic, and his pictures are to that extent stronger and more essentially constructive. In the largely disposed limpid silhouettes of the distant group of onlookers in his smaller picture (551) we see this technical constructiveness carrying with it a certain measure of deliberate plastic design; but the foreground figures show, in his dubious shuffling of a small stock of traditional types—in the way he utilizes, or rather fails to utilize, the musculature of the human body—the old disposition to try over the accidents of

actuality till his instinct recognizes something suitable. He does not yet recognize organic form as a language to be mastered and confidently employed by the artist.

It is disquieting to find a number of our more delicate painters content thus to drop from the ranks of figure draughtsmen. Mr. J. H. Lorimer has always been a little loose in this respect, and in his nursery subject *The Housebuilder* (766) the lady's face and figure constitute the one thoroughly ill-realized passage of form in a wonderfully suave and continuous statement—a blemish the more distracting for the perfection of the rest. Mr. Lionel Smythe, moreover, whose early picture 'The Field of the Cloth of Gold' remains one of the most original and personal revelations that *plein-air* painting has achieved—whose later oil pictures (such as 'The Farmer's Last Harvest') if of less historic dignity, showed so delicate a plastic sense in union with luminous colour—is lamentably inclined to shirk the demand for plastic statement beneath the plea of the easiness of nature. The pinafore which at any given moment conceals the form of a figure, but never in reality obscures the sense of its movement; the tumble of corn-sheaves which to the one-eyed vision of the literal painter makes the form of the ground unintelligible, but to the binocular vision reveals it with perfect continuity—these are things which demand the subtlest, most imaginative, and constructive selection, if they are to be so accented as to reveal what is fundamental. To evade the obligation to such selection by enumerating *all* their forms is surely a pedantic naturalism—a disastrous modesty. Man shall not paint by the eye alone. Whatever forms are or are not represented, some more stringently than others have to be implied. The body has more essential validity than the clothes, the bones than the flesh; and he who forgets this risks, sooner or later, painting unreal pictures, without weight or stability; he becomes the half of a painter, and needs a good "booster" to cast up for him an obvious solid sub-structure upon which his delicate sense of appearances may drape itself.

In the particular matter of painting now under discussion, it is worth while reminding ourselves, because contemporary painters are inclined to forget it, that the complex rendering of appearances is, after all, mainly needed to veil with a pleasing mystery imperfect handling of fact. A work of art must have mystery; but the development of organic form has its own mystery, its own sufficing reality, which graves itself upon the mind, though expressed by means which are the extreme of formality. No one supposes that the figures on the ceiling of the Sistine Chapel would be the better for a veil of delicately prismatic colour-vibrations or the added reality of a "consistent" scheme of lighting. But while this will readily be granted, it is less generally realized that, far from any such ultimate term, a fitting proportion in the development of these two artistic elements is still observable, and it is the recognition of this required proportion which is the justification for judgments which might otherwise appear so arbitrary as to amount to a conviction of personal bias.

Thus when Mr. Arnesby Brown in his *Silver Morning*, 228 (purchased for the Chantrey Collection), presents us with a group of still-life cows planted upon a meadow with the wooden stolidity of chessmen on a board, we are entitled to complain of the monotonous and unmysterious impasto which hurls at our heads with pitiless directness so lifeless and photographic a statement

of animal structure. Yet at the same time we may reserve the right of praising this very technique as dignified and reticent, could we find it (as is not easy at the Academy) in an example of vivid intensified figure-drawing in combination with fine pictorial pattern. So also we may adjure Mrs. Knight to delete the foreground figures from her large bathing subject (360), and to rest assured that draughtsmanship no more highly organized than this is most satisfactory behind a discreet veil of distance, as in the charming group to the left of the picture; yet conversely pay Mr. C. Sims the compliment of regretting that in his *Mischief* (543) he did not bring a little more mass and severity to the underpainting of his group, and eschew to some extent the full glamour of glazing.

Let us admit the whole truth, and avow that if beside Mr. Sims's 'Mischief' we evoked the souvenir of a picture painted by Mr. L. Smythe some years back of children playing cricket on the sands, we should be very sorry to see the latter work endowed with the easy mastery of form in which Mr. Sims is in a sense so superior to Mr. Smythe. The earlier picture showed a strenuous attempt at plastic structure which gave it the sufficient basis of form that Mr. Smythe's work lacks this year; but the naive draughtsmanship, the incapacity to achieve foreshortening in really effective fashion, made the devotion to the shimmer of blond light, to the glamour of an enchanted hour, wholly absorbed and sincere. The picture was thus in perfect taste on its own level, like a Tanagra statuette. When a man has so nearly a full grasp of form as Mr. Sims, it argues a certain want of artistic character not to stand or fall by the more monumental qualities of painting (the slightness of apparent motive in the work offers no bar to such seriousness), and to abjure for their sake certain immediate attractions.

THE AIM OF ART-CRITICISM.

May 3, 1910.

I DO not think that the remarks concerning an article of mine in *The Star* made by your art-critic in last week's issue of your valuable journal give at all a fair account of the question on which I ventured to join issue with him. My contention was that the aim of art-criticism should be to define the purpose and use of art as an instrument in the complete life. If the art-critic is to "guide and inspire" anybody, it should be the members of the public, not the artists. But the terms "guide and inspire" seem to me over-ambitious. Our aim should be to understand, and to help the public to understand. Art-criticism, to my mind, is—or should be—a form of rational investigation of the phenomena of art—a scientific, i.e. a purely disinterested, study of Beauty as a concrete phenomenon.

Now the chief defect of almost all current criticism is that it substitutes a number of immediately practical aims for this disinterested effort to think clearly about our subject-matter. In every other form of rational investigation the dangers of too eager pursuit of practical results are clearly recognized. The aim of ethics is not to influence conduct; and the aim of aesthetics—or art-criticism—should not be, I maintain, to "guide and inspire" the artist.

The remarks of your very able and thoughtful critic seem to me to show—if I may say so without offence—an imperfect grasp of the whole question. He argues that art-criticism ought to influence the

expectations of the public, and that a "highly cultivated public" must react upon the performances of the artists. If his original programme of guiding and inspiring the contemporary artist had meant this, of course I should have had no serious objection to it. That it did not mean this is shown by the comparison of the art-critic to the actor's prompter. The point of the whole thing is that for the real artist—the man of genius—there is no prompt-book. In this matter there is surely a mean between the two extremes posited by your critic—on the one hand, a slavish following of precedent, and on the other, the conviction that "the divine artist needs no help from any one." I think it is possible to recognize the fact that in every genuine work of creative art there is some widening of the sphere of human sensibility, some going beyond precedent, some leap in the dark, as it were, and at the same time to avoid the extremes into which Friedrich von Schlegel and the German worshippers of genius fell.

A. J. FINBERG.

** Our critic will reply next week to Mr. Finberg, whose reply covers a large field of discussion.

THE THEOBALD ETCHINGS AND ENGRAVINGS.

In our number for April 23 we recorded the principal prices at the sale of the first portion of the collection of etchings and engravings formed by Mr. H. S. Theobald. We give below the chief items of the second portion of the sale, which occupied the whole of last week, some very high prices being realized.

Monday, April 25.—Line Engravings.—F. Muller: *Madonna di San Sisto*, after Raphael, proof before any letters, 52*l*. J. Muller: *Albert, Archduke of Austria*, and his wife, *Isabella Clara Eugenia*, proofs before the words "Cum privilegio" (a pair), 54*l*. Sir R. Strange: *Charles I. in his Robes*, after Van Dyck, proof before any letters, 105*l*.; *Charles I. standing by his Horse*, after the same, proof before any letters, 84*l*. C. de Vischer, *Gellius de Bouma*, first state with the white book, 110*l*.

Tuesday, April 26.—Engravings in Stipple. F. Bartolozzi: *Miss Farren*, after Lawrence first state, printed in bistre, 131*l*.; *Lavinia, Countess Spencer*, after Reynolds, first state printed in bistre, 64*l*. T. Cheesman: *Lady Hamilton as 'The Spinster'*, after Romney, second state, in bistre, 96*l*. J. Jones: *Lady Hamilton as Emma*, after Romney, first state, 63*l*. J. Osborne: *Mrs. Jordan as 'The Rump'*, after Romney, first state, in bistre, 61*l*.

Mezzotint Engravings.—W. Whiston Barney: *Georgiana, Duchess of Devonshire*, after Gainsborough, second state, 99*l*.; *Lords George and Charles Spencer*, after Cosway, first state, 183*l*. A. Blooteling: *James II. when Duke of York*, after Lely, 50*l*. G. Clint: *Miss Wilmot*, after Hopner, proof before all letters, 71*l*.

Wednesday, April 27, produced the highest price in the sale, the first state of W. Dickinson's *Miss Benedetta Ramus*, after Romney, realizing 672*l*. W. Dickinson: *Mrs. Sheridan as St. Cecilia*, after Reynolds, first state, 115*l*. 10*z*.; *Lady Taylor*, after Reynolds, first state, with *Walpole's handwriting*, 304*l*. J. Dixon: *Rembrandt's Frame-Maker*, after Rembrandt, proof with artists' names only, in etched letters, 315*l*. W. Doughty: *Samuel Johnson*, after Reynolds, undescribed proof with etched letters, before "Dr." was erased and "LL.D." added, 210*l*.; *Miss Mary Palmer*, after the same, first state, 57*l*. R. Dunkarton: *Miss Mary Horneck as 'The Jessamy Bride'*, after Reynolds, first state, 99*l*.; *Lord Lifford*, after the same, engraver's proof, 54*l*. *Gainsborough Dupont: The Eldest Princesses*, after Gainsborough, first state, 78*l*. R. Earlom: *William Pitt*, after Gainsborough Dupont, undescribed proof before all letters, 147*l*.; J. Faber, Jun., *Jonathan Belcher*, after Phillips, 52*l*. E. Fisher: *Ladies Anabel and Mary Yorke*, after Reynolds, early proof, 50*l*. V. Green: *Countess of Aylesford*, after Reynolds, second state, 89*l*.; *Master Bradshaw and his Sisters*, after Joseph Wright, early proof, 65*l*.; *Miss Sarah Campbell*, after Reynolds, first state

1681; Georgiana, Duchess of Devonshire, after Maria Cosway, first state, 1101; Lady Caroline Howard, after Reynolds, first state, 2731; Prince Rupert, after Rembrandt, 681; William Innes, Golfers at Blackheath, after Abbott, 541. J. Grozer: Miss Frances Harris, after Reynolds, third state, 501; Lady Charlotte Legge, after Romney, first state, 521. C. H. Hodges: Mrs. Ann Warren, after Romney, only state, 1151; The Shipbuilder, after Rembrandt, proof with artists' names only, 541. R. Houston: Miss Kitty Fisher, after Reynolds, first state, 521; Miss Harriet Powell, after Reynolds, first state, 541; Miss Harriet Powell, after Read, first state, 781; The Syndics, after the same, first state, 651. H. Hudson: Mrs. Curtis, after Walton, proof before all letters, 3381. John Jacob: Hon. Miss Mosekton, after Reynolds, early proof, cut close, 1361.

On Thursday, April 28, prices again ruled high, an example by J. Jones after Romney fetching over 6001., and one by C. Turner after Hoppner over 5001. J. Jones: Signora Baccelli, after Gainsborough, second state, 1831; Edmund Burke, after Romney, first state, 3381; Mrs. Davenport, after the same, only state, 6091. Elizabeth Judkins: Mrs. Abington, after Reynolds, first state, 711. G. Keating: Georgiana, Duchess of Devonshire, and Lady Georgiana Cavendish, after Reynolds, first state, 2101. R. Laurie: Elizabeth, Duchess of Hamilton and Argyll, after Read, first state, 2411. J. McARDell: Mary, Duchess of Ancaster, after Hudson, first state, 2101; Lady Charlotte Fitzwilliam, after Reynolds, first state, 521; Lady Grammont, after Lely, first state, 861; Mrs. Middleton, after the same, first state, 781. H. Meyer: Lady Hamilton as 'Nature,' after Romney, second state, 3261; Emma, Lady Kenyon, after Hoppner, proof before all letters, 1521. T. Park: Miss Penelope Boothby, after Reynolds, first state, 501. C. Phillips: Miss Neilly O'Brien, after Reynolds, first state, 1781. S. W. Reynolds: Mrs. Arbuthnot, after Hoppner, first state, 1261. Prince Rupert: The Standard-Bearer, first state, 2521. W. Say: Lady Midway, after Hoppner, proof with open letters, 1361. W. Sherwin: George, Duke of Albemarle, with title and artist's name on pedestal, 541. Ludwig von Siegen: Amelia Elizabeth, Landgravine of Hesse, first state, 1101.

Friday, April 29, was again marked by high prices, works by J. R. Smith and C. Turner fetching over 5001. each. J. R. Smith: Lady Beaumont, after Reynolds, first state, 731; Mrs. Carwardine and Child, after Romney, first state, 2731; Mrs. Cumberland, after the same, second state, 1681; John Philipot Curran, after Lawrence, first state, 1731; John and Henry Gawler, after Reynolds, first state, 541; The Gower Family, after Romney, third state, 991; Lady Hamilton as 'Nature,' after the same, first state, 2411; Sir Harbord Harbord, after Gainsborough, first state, 551; Lady Caroline Montagu, after Reynolds, first state, 2041; Hon. Mrs. North, after Romney, second state, 901; Hon. Mrs. O'Neill, after Peters, first state, 2941; Miss Theophila Palmer, after Reynolds, second state, 2151; Parisot, after Devis, first state, 521; Mrs. Payne Galway and Son, after Reynolds, first state, 5671; Mrs. Robinson, after Romney, first state, 4201; Mrs. Smith and Daughter, by and after J. R. Smith, undescribed proof before any letters, 781; Mrs. Stables and Daughters, after Romney, early impression, cut close, 1621; Hon. Mrs. Stanhope, after Reynolds, first state, 941; Lady Stormont, after Romney, cut close, 561; Col. Tarleton, after Reynolds, first state, 1941; The Walton Family (The Fruit Barrow), after Walton, proof with etched title, 1361; Henrietta, Countess of Warwick, after Romney, first state, 501; Sophia Western, after Hoppner, proof with etched letters, 1261; Sylvia, after Peters, proof with etched letters, 2311. Jonathan Spilsbury: Miss Jacobs, after Reynolds, first state, 2101; Lady Mary Leslie, after the same, first state, 521. C. Turner: Countess Cholmondeley and Son, after Hoppner, 5461; Lady Louisa Manners, after the same, first state, 2101; Nelson, after the same, proof before any letters, 1991; Rembrandt, after himself, proof before any letters, 521; Sir Walter Scott, after Raeburn, undescribed state with the word "Proof," 1521; Mrs. Stratton, after Lawrence, proof before any letters, 581. J. Walker: Mrs. Musters, after Romney, second state, 1101; John Walter Tempest, after the same, first state, 571; Miss Frances Woodley, after the same, first state, 2101.

The concluding day, Saturday, April 30, showed no falling-off in prices, a work by J. Young realizing over 6001. J. Ward: Lord Ashburton, Lord Shelburne, and Col. Barré, after Reynolds, proof before any letters, framed, 601; Sir Francis and Charles Baring and Mr. Wall, after Lawrence,

proof before any letters, framed, 531. W. Ward: Phoebe Hoppner (The Salad Girl), after Hoppner, first state, 2101; Georgiana, Lady Leicester, after Owen, proof before all letters, 811; Elizabeth, Countess of Mexborough, after Hoppner, proof with etched letters, 3671. J. Watson: Mrs. Abington, after Reynolds, cut close, 651; Mrs. Bouverie and Son, after the same, first state, 941; Edmund Burke, after the same, first state, 1151; Countess of Carlisle, after the same, second state, 991; Miss Greenway, after the same, first state, 501. T. Watson: The Beauties of Windsor, after Lely, set of six, first states, 1411; Warren Hastings, after Reynolds, 1781; Lady Rushout and Children, after Gardner, first state, 3201. J. Young: Mrs. Bunbury, after Hoppner, first state, 681; The Setting Sun (Godsall Children), after the same, first state, 6511.

THE MADDOCKS MODERN PICTURES.

MESSRS. CHRISTIE sold on Saturday last the modern pictures of the British and Continental Schools belonging to Mr. John Maddocks.

British School.—J. Charles, Haymaking, 3151; Feeding the Chickens, 1471. E. J. Gregory, Down on the River, 1051. J. Buxton Knight, Yalding Bridge, 1621; Poole Harbour, 1681; The Estuary, Poole Harbour, 1471. H. H. La Thangue, The Artist in his Studio, 1201. J. S. Sargent, Expectancy, a young girl, in white dress seated in an arm-chair, 5041. L. P. Smythe, The Field of the Cloth of Gold, 1201. P. W. Steer, Pansies, 1571. E. Stott, The Bathers, five boys at the edge of a river, a hay-wain on the opposite bank, sunset, 2521; Changing Pastures, a peasant girl standing at an open gate, through which some cows are passing, 1361; The Horse-Pond, 2361; The Labourer's Cottage, Supper-time, 1051.

Continental Schools.—Émile Claus, Robbers among the Corn, 1681. E. Dinet, Le Fils d'un Saint Mrabeth porté en Triomphe, 1201. Jean Geoffroy, Le Lavabo, interior of a schoolroom, with a number of young boys and girls, 1361. H. Morisset, A Fond Mother, 1051.

Fine-Art Gossip.

MR. NAPIER HEMY and Mr. A. S. Cope were this week made R.A., and Mr. Adrian Stokes, A.R.A.

THE sixth annual meeting of the National Art-Collections Fund was held last Wednesday at the rooms of the Society of Antiquaries. The Report of the Fund, giving particulars of acquisitions secured for the nation during the past year, is now out.

LADY VICTORIA MANNERS is writing a monograph on the work of the Rev. M. William Peters. She would be very much obliged if any one possessing pictures, letters, or information relating to him would communicate with her at 14, Chantry House, Eccleston Street, S.W.

AMONGST the recent additions to the National Gallery of Ireland are a portrait of Kitty Clive by Jonathan Richardson, and one of Eliza O'Neill by T. C. Thompson. A fine Vermeer, 'The Soldier and the Laughing Girl,' has been lent to the Gallery by Mrs. Josephs, and now hangs in the Dutch Room.

INSPIRED by the excellent example of Les Amis du Louvre, as well as by kindred societies nearer home, a few lovers of the arts have recently formed themselves into a society, "The Friends of the Fitzwilliam Museum," with a view to acquiring works of art for that institution. Dr. M. R. James will share with Mr. S. C. Cockerell, the present Director, the responsibility of expending the sums collected. A good beginning has already been made, and the time has come for a wider appeal. The objects

of the society should interest many old Cambridge men and other visitors to the Museum. Those who wish to subscribe should communicate with the Director.

It is proposed to establish a series of small portraits of prominent members of the University at the same Museum. Dr. M. R. James has recently been drawn by Mr. William Strang, who has generously presented the drawing to the Museum. This drawing has been reproduced in coloured photogravure, and a limited number of impressions are on sale at the Museum.

M. CHARLES MANNHEIM, whose death from Paris is announced this week, was for over half a century one of the best known of French experts. Nearly all the great sales of objects of art in Paris during that period have been held, and the elaborate catalogues compiled, under his direction.

M. DUJARDIN-BEAUMETZ has decided to institute a Print Gallery in the Louvre. The removal of the Colonial Office will allow of several rooms in the Pavillon de Flore being reserved for engravings, etchings, and lithographs, of which there will be permanent exhibitions, including both ancient and modern masters.

In the *Monatsheft* for April Dr. H. Kehrer has a note on the widespread influence of Martin Schongauer's compositions, which appear to have penetrated even to Spain. In the Prado he has found six large altarpieces (Nos. 2178-83) to which little attention has hitherto been paid by writers on Spanish art. They were catalogued by the late Director as "School of Castile, Fifteenth Century," and as such they are still exhibited. Three of these pictures—representing the Annunciation, the Adoration of the Magi, and the Death of the Virgin—are founded upon compositions by Schongauer. Dr. Kehrer gives a careful analysis of the points of resemblance between the pictures and their prototypes, indicates the many additions and alterations (especially in the matter of accessories) made by the local artist, and states that the colouring is dark and heavy. All this stamps the paintings as the work of a Spaniard of the early years of the sixteenth century, though there is not the slightest doubt as to the German origin of the compositions. Incidentally, Dr. Kehrer mentions another version of one of these works (the Adoration of the Magi) in the Sacristia de Los Cálices in the Cathedral at Seville, by an unknown painter of Andalusia.

In the same number of the *Monatsheft* Dr. Franz Landsberger shows that the painter Conrad Witz was probably a native of Rottweil, and not, as hitherto supposed, of Constance. His father, Hans Witz of Rottweil, has been erroneously identified with Hans Witzinger, whose family had been established for three generations at Constance. Hans Witz appears to have migrated with his son Conrad from Rottweil to Constance, and to have acquired the rights of citizenship there in 1412.

VARIOUS restorations (which, we hope, are judicious) are reported from Perugia. The frescoes recently discovered, and dating from the thirteenth century, in the church of the Knights Templars, S. Bevignate, have already been retouched. The Government has undertaken to have the frescoes in S. Maria Nuova restored, and has also contributed 1001. towards the restoration of the Scala della Vaccara on the north side of the Palazzo Municipale.

THE death was announced on Sunday last, in his eightieth year, of Mr. John

Quincy Adams Ward, well known in the United States as a sculptor. Among his principal works are 'Indian Hunter,' 'Citizen Soldier,' 'Shakespeare,' and 'The Pilgrim,' which are all in Central Park, New York.

FROM *The Nationalist*, a lively quarterly on Welsh matters, we gather that the preparations for the National Museum of Wales are going on apace. Messrs. Dunbar Smith & Cecil Brewer, the winners in the competition for a design for the building, have been appointed architects. It is estimated that the cost of the Museum will be 250,000*l.*, and it is said that it will be in keeping with the City Hall of Cardiff, from which it is separated by a wide roadway only.

MR. ELLIOT STOCK will publish immediately 'Wooden Monumental Effigies in England and Wales,' by Dr. Alfred C. Fryer. The volume is to be illustrated with thirty-five photographs taken by the author.

A PARLIAMENTARY PAPER, 'His Majesty's Agent and Consul-General on the Finances, Administration, and Condition of Egypt and the Soudan in 1909' (8*½d.*), gives some interesting details concerning archaeology:—

"At Thebes, the Ramesseum enclosure has been cleared, and the restoration of Deir el Medina put in hand. Under the direction of M. Legrain, the columns of the great temple of Karnak, overthrown in 1899, have been all replaced, and the pylon of Rameses is now being reconstructed."

In Nubia the operations to protect the monuments against increased pressure of water are making rapid progress; and "Phile is still standing, in spite of the prophecies to the contrary." Mosques and other Arab and Coptic monuments are, as usual, being well looked after.

MESSRS. WILLIAMS & NORGATE announce for publication in the autumn a sumptuous issue of Sterne's 'Sentimental Journey,' illustrated in colour by Mr. Everard Hopkins.

EXHIBITIONS.

- Sav. (May 7).—Mr. Herbert E. Butler's Pencil Drawings of Polperro, Cornwall, New Dudley Galleries.
— Miss Ella Du Cane's Water Colours of Madeira, Fine Art Society's Gallery.
— Mr. G. F. Nicholls's Water-Colours, 'In Happy English Byways,' New Dudley Galleries.
— The late Lady Alma Tadema's Pictures and Sketches, Private View, Fine Art Society's Gallery.
— Medical Society's Reproductions of Drawings by Early Italian Masters, Private View, 55, Albemarle Street, W.
Mos. Marine Drawings by Admiral Sir William Kennedy and Mr. Irwin Bevan, Victoria Gallery, 123, Victoria Street, S.W.
— 'Twenty Years of British Art,' Private View, Whitechapel Art Gallery.

MUSIC

THE WEEK.

COVENT GARDEN. — *Siegfried. Götterdämmerung.*

THE first cycle of Wagner's 'Ring' ended last Saturday evening. In 'Siegfried,' on the previous Thursday, Herr Cornelius impersonated the hero. He played the part admirably, but his singing was disappointing. There was no fault to find with his conception of the Forge songs, but his voice had not the usual ring. The same thing was perceptible in the final act. Herr Bechstein is an excellent artist, yet his Mime was not altogether

convincing; there were dull moments in his acting when the illusion was broken.

In 'Götterdämmerung' Madame Saltzman-Stevens was at her best, and for the scene between Brünnhilde and Wotan both she and Madame Kirkby Lunn deserve praise; the singing was very good, and the acting dignified. Herr Strätz was the Siegfried in place of Herr Cornelius. Once again we would refer to the splendid playing of the orchestra under the direction of Dr. Richter. There were many good features in the performances, but this was the strongest of all.

General regret has been felt at Dr. Richter's inability, owing to the state of his health, to conduct the 'Walküre' and the rest of the second cycle of the 'Ring.'

QUEEN'S HALL.—M. Pollak's Concert.

M. JACQUES-DALCROZE, who is of French origin, but was born at Vienna in 1865, is principally known as the composer of collections of songs ('Chansons romandes,' 'Chansons de l'Alpe,' &c.) which are popular in Switzerland; but he has also written works of large dimensions. At a concert given by M. Robert Pollak on Tuesday afternoon, his Violin Concerto in C minor was performed for the first time in London. It consists of two movements: "Dal largo dolorosa ad doloroso appassionato" and "Dal moderato con ritmo ostinato all' allegro con gioia." A note in the programme-book suggests 'The Life of an Artist' as a suitable description of its contents. The first movement is very rhapsodical, and far too long. As regards the second, the form is clear enough; but although one felt that the composer was in a most earnest mood when he wrote it, and although one could see at what he was aiming, the result, through lack of inspiration, was unsatisfactory. The solo part was well played by M. Pollak, whose artistic rendering of the solo part of Mozart's early Sonata for violin and orchestra in A also deserves notice. Miss Edith Clegg sang Saint-Saëns's fine song 'La Fiancée du Timbalier' with good effect. The conductors were Dr. Cowen and M. Jaques-Dalcroze.

STRAND THEATRE.—*The Two Merry Monarchs.*

THE musical comedy 'The Two Merry Monarchs,' by Messrs. Arthur Anderson and George Levy, was transferred last Saturday from the Savoy to the Strand Theatre. Of the piece itself, which has been successful, we need only say that it is light, amusing, well staged, and brightly performed. What concerns us for the moment is the music by Mr. Orlando Morgan, professor at the Guildhall School of Music. He must have felt handicapped by the style of music he had to provide—one which would appeal to the general public. There is nothing vulgar in it; and in spite of all limitations, he has managed to show his skill without any parade.

Musical Gossip.

IN consequence of the success of 'Orpheus' at the Savoy Theatre Miss Brema will give four more performances next week: two on the evenings of the 10th and 13th, and two matinées on the 11th and 14th. All possible pains were taken to present the work in a worthy manner, and those who have seen it must surely have felt that, for Miss Brema and those who take part in it, it has been a labour of love. The orchestral playing under Herr Michael Balling is beautiful.

M. CHARLES GILIBERT, whose name is well known at Covent Garden, will give two vocal recitals at Bechstein Hall. The first (May 20th) will be devoted to old popular French songs, ballads of the nineteenth century, a few *chansons de Montmartre*, and songs by classical masters of the seventeenth and eighteenth centuries; while the programme of the second (June 24th) will illustrate the modern French school from César Franck to Debussy.

BJÖRNSON was one of Edvard Grieg's best friends. In an article the composer wrote for a brochure printed in 1902, he gave a graphic account of a Christmas Eve spent with the Björnsens at Christiania. Grieg wrote incidental music to the poet's 'Sigurd Jorsalfar' when it was produced at the Christiania Theatre. The poems of 'Olaf Trygvason' and 'Bergliot,' 'At the Cloister Gate,' and of 'Die Prinzessin' and other favourite songs were also by Grieg's friend. The poet was so delighted with the setting of 'At the Cloister Gate' that in 1873 he began an opera libretto for Grieg, and the first act of the work, entitled 'Olaf Trygvason,' was soon written and set to the well-known music. Björnsen then invited the composer to go to Italy, where they both could complete the opera. But Grieg refused, and this appears to have caused a long estrangement between the two men. Mr. Finck in his 'Grieg and his Music' states that they "met again as friends at a performance at Christiania of the choruses of their operatic fragment." This was in 1892.

DR. STRAUSS's one-act opera 'Feuersnot' was announced to be included in Mr. Thomas Beecham's autumn scheme, but Mr. Thomas Quinlan states that it will be performed during the season which begins on Monday evening next. The work was originally produced at Dresden in 1901.

HERR FELIX WEINGARTNER has composed a symphonic work and a pianoforte concerto, both of which will be produced under his direction at Philharmonic Concerts.

PERFORMANCES NEXT WEEK.

- Sav. Concert, 3.30, Royal Albert Hall.
— Sunday League Concert, 7, Queen's Hall.
Mon.—Sav. Royal Opera, Covent Garden.
— Mr. Thomas Beecham's Opera Season, His Majesty's Theatre. (Saturday Matinée, 2.30.)
Mon. — Mr. George Mackern's Schumann Concert, 3, Aeolian Hall.
— Miss Beatrice von Holthor's Recital, 3.15, Bechstein Hall.
— Zimbalist's Orchestral Concert, 3.15, Queen's Hall.
— Miss Jean Waterson's Vocal Recital, 3.15, Aeolian Hall.
Tues. — Madame Haas's Pianoforte Recital, 3, Steinway Hall.
— Miss Lella Duart's Song Recital, 3.15, Bechstein Hall.
— Mr. H. V. Jarvis-Read's Concert, 3.15, Aeolian Hall.
— Mr. Herbert Groves's Vocal Recital, 3.15, Aeolian Hall.
— Mr. Hugo Heinz's Concert, 3.15, Bechstein Hall.
— Wilhelm Sachse Orchestra, 3.15, Queen's Hall.
Wed. — 'Orpheus,' 8.30, Savoy Theatre.
— 'Orpheus,' 2.15, Savoy Theatre.
— Miss Rachel Dunn's Pianoforte Recital, 3.15, Bechstein Hall.
— Miss Violet Runciman and Mr. J. Fulver's Vocal Recital, 3.15, Steinway Hall.
— Orchestral Concert, 8.30, Queen's Hall.
Thurs. — Miss Marie Dvorka's Pianoforte Recital, 3, Bechstein Hall.
— Solly String Quartet, 3.15, Bechstein Hall.
Fri. — Walcott Quartet, 3.15, Aeolian Hall.
— 'Orpheus,' 8.30, Savoy Theatre.
Sat. — 'Orpheus,' 2.15, Savoy Theatre.

DRAMA

THE STRATFORD PERFORMANCES.

II.

ON Wednesday evening, April 27th, 'The Winter's Tale' was performed by Mr. Benson's company, Leontes being represented by Mr. Benson. He gave the very spirit of the hot, mad jealousy of the warm-blooded South, an Othello who needed no lago; but he occasionally forgot the dignity not only of a king, but also of a man.

Mamillius was daintily done by Miss Hetty Kenyon; Polixenes (Mr. Eric Maxon) did his duty as friend and father. That versatile actor Mr. Murray Carrington presented Florizel delicately in the charming scenes with Perdita. Mr. H. O. Nicholson gave Autolycus a humour perhaps too refined; and the Old Shepherd of Mr. Harry Caine was a careful piece of acting.

Hermione was played by Mrs. Benson, and is one of her best parts. In the statue scene her hair appeared to be marble-white, and made her seem much older than Hermione should have been, as reckoned by the passing of only sixteen years. The Perdita of Miss Nora Lancaster and Paulina of Miss Violet Farebrother were both good.

The 'Knight of the Burning Pestle' was played again on Thursday afternoon, the 28th, with the same cast, in much the same manner as on the previous occasion.

On the same evening 'Richard II.' was played. Mr. Benson was, as usual, the King, and acted in his best manner, with little change from former seasons. John of Gaunt was performed by Mr. Alfred Brydone, who put rather too great a volume of voice, for a dying man, into the patriotic declamation concerning "this blessed plot, this realm, this earth, this England."

Henry of Bolingbroke was rendered by Mr. Murray Carrington, who purposely got himself up with a sinister aspect, which made the audience suspect he had schemed from the first to oust his impolitic cousin. He had carefully studied his part, and worked it out, through all its intricate gradations, with keen intelligence. Thomas Mowbray was acted finely and simply by Mr. Eric Maxon. The Bishop of Carlisle was rendered with vigour by Mr. J. Moffat Johnston, and the First Gardener by Mr. Harry Caine. Miss Nora Lancaster made a tender and dignified Queen; and Miss Marion Foreman managed to retain elocution and interest in the difficult passages allotted to the Duchess of Gloucester. She appeared also as "the Singer."

There was no matinee on Friday the 29th, but in the evening 'Henry IV. Part II.' was given. It was not, as a whole, a very effective performance. There was a good deal of cutting, both at the beginning and in the middle of the play, and Shakespeare does not stand cutting with impunity. Henry IV. was played by Mr. Alfred Brydone, and Henry, Prince of Wales, by Mr. Eric Maxon, who made himself as like as possible to Mr. Benson's 'Prince,' and followed his lines. Sir William Gascoigne was rendered by Mr. Murray Carrington, who was as natural as a Lord Chief Justice can be who talks law in the public streets. Mr. H. O. Nicholson played Falstaff again, a puzzling part here, for, fat and old as he is made, he is sent as a captain on active service to the War. Mr. Nicholson managed

to hit off the remains of dignity in his martial office, and never forgot the humour of the part. Bardolph, Pistol, and Poins were not played strikingly, but Miss Leah Hanman as Sir John's page was excellent, as she always is as a boy.

Miss Elinor Aickin was Hostess Quickly, and rendered well the varied feelings of the scene where she tries to arrest Sir John for eating her out of house and home, and the reconciliation when, after fair promises, she invites her debtor back to a farewell supper with Doll Tearsheet. Mrs. Benson, so long as she keeps to the text and the balanced proportion of Shakespeare's parts, acts the latter character well; but she over-emphasizes it with shrieks and gestures. If only what is set down by Shakespeare were acted, the scene would be quieter, and the humour increased, not diminished.

The Induction of this play might have been heavy to recite, but it seems a pity to miss the Epilogue, as it carries one on in thought and plot to the next play.

'Henry V.' was performed on Saturday afternoon, April 30th; and Mr. Benson resumed his character of the young Prince, now king. This was a favourite part of Shakespeare's, and it remains a favourite part with the audience. Mr. Benson always triumphs in it. But it is a pity he missed the Prologues: they teach the actors much, and the audience more. Fluellen was fairly rendered by Mr. Moffat Johnston, though he was handicapped by memories of former Fluellens. The Morris of Mr. Harry Caine had liveliness, though he made rather a rough kern for an officer. Mr. Eric Maxon's Pistol offered no special novelty; Mr. H. O. Nicholson went to his death as Nym, and was revived as the French prisoner. Miss Leah Hanman again played her delightful Boy, and Mr. Alfred Brydone was the intermittently mad king of France. Mr. Murray Carrington played double: as the eloquent Archbishop of Canterbury, and as Lewis the Dauphin. His rhapsody to his horse was well delivered, and his scorn of the English was effective, but he hardly made the most of his bitterness at seeing himself and his rights ignored in the settlement of the peace and the royal marriage. Miss Winifred Durie made a graceful and dignified French Queen; and Katherine the Princess was brightly and archly rendered by Miss Nora Lancaster.

On Saturday evening 'Richard III.' was played, to which Mr. Benson has devoted much attention. There is no doubt of the power and originality of his representation, but he sets it with even more bloodthirstiness than Shakespeare did, by bringing on as an opening to the play scene vi. Act V. of 'Henry VI. Part III.' This, it is true, completes the history of Richard's special crimes, but it lets the audience feel "We have supped full of horrors." The boldness with which he tackles obstructions, the self-centred and sardonic contempt of ordinary human nature, he justifies before our eyes, even as he makes all "leave the world for me to bustle in." There was just a little lack of climax in the closing scene. Miss Leah Hanman was the "parlous boy," the second little prince, and accentuated with her bright spirits the horror of his untimely death. George, Duke of Clarence, was finely presented by Mr. Otho Stuart, and the Second Murderer by Mr. H. O. Nicholson. Mr. Eric Maxon acted Henry, Earl of Richmond, with spirit.

Though this tragedy, like 'Hamlet,' may be said to be a one-man play, it has an

unusual number of strong female characters. On this occasion Miss Violet Farebrother acted with intelligence Elizabeth, Queen to Edward IV.; Miss Elinor Aickin took her special tragic part, the Duchess of York, and brought out finely the change in her maternal feelings when she realizes the crimes of Richard III., and ends by cursing him. Mrs. Benson acted the Lady Anne, widow of Prince Edward, in her best manner. Queen Margaret was another triumph for Miss Genevieve Ward.

On Monday, May 2nd, 'Much Ado about Nothing' was given. Mr. Murray Carrington was a graceful and lively Don Pedro, Prince of Aragon, and Mr. W. Caithness the villain brother Don John.

Mr. Eric Maxon was a bright young Claudio. Mr. Arthur Bouchier was expected to take Benedick, but he could not come, and the part was handed to Mr. Robert Loraine. He introduced some varieties into his rendering, making up a little older and more of a plain soldier than is usually done, with an untrimmed beard, after a fashion hardly Elizabethan.

Mr. H. O. Nicholson's Dogberry was fine; one could not "write him down an ass," while the Verges of Mr. Harry Caine was hardly a match for his chief.

The Hero of Miss Nora Lancaster was sweet and refined. Miss Violet Vanbrugh was the Beatrice—a Beatrice who suggested that she must be heiress to some great fortune, to take such a prominent part in her uncle's house; but a Beatrice rich also in mirth and humour, love and devotion. Her conception is a contrast to that of many other actresses, yet complete in each part, and harmonious as a whole. Mr. Dennis Drew sang "Sigh no more, ladies," with skill and naturalness.

On Monday evening 'Coriolanus' was played with Mr. Benson as the general. It is one of his best parts, yet somehow that night, in the early scenes, there was an unusual tone in his declamation, which occasionally prevented the audience from hearing his words clearly. He righted himself, however, as he went on. Menenius Agrippa is Mr. H. O. Nicholson's special character, a patrician with an impulsive affection peculiarly his own.

In Volumnia Miss Genevieve Ward had a chance of displaying her powers, and utilized it to the full. The Virgilia of Miss Nora Lancaster, and the Valeria of Miss Violet Farebrother were both effective, but the parts are not important.

On Tuesday afternoon, May 3rd, what is called the Old Bensonian Matinée took place, when many of Mr. Benson's former pupils return to make a Benson Commemoration. The first selection was the trial scene from 'The Merchant of Venice.' Mr. Benson was Shylock, and Mrs. Benson Portia. The Antonio of Mr. Alfred Brydone was well sustained, and Bassanio was finely represented by Mr. Otho Stuart. The Gratiano of Mr. Cyril Keightley was a piece of refined humour greatly to be praised.

The second selection was from 'A Midsummer Night's Dream,' and made a very pretty picture. The Oberon of Mr. Henry Ainley was delightful, and the Titania of Miss Jessie Bateman charming, especially when she was "enamoured of an ass." The beautiful songs were sung by Madame Agnes Nicholls and Miss Cissie Saumarez. Puck, the genius of the scene, was a triumph for that remarkable artist Miss Leah Hanman. The four lovers, and victims of Puck, were an interesting group, Lysander being played by Mr. Hignett, Demetrius by

Mr. Charles Quartermaine, *Hermia* by Miss Frances Dillon, and *Helena* by Miss Lilian Braithwaite. The rustic actors had but half their parts to do, but these were well presented. Mr. E. A. Warburton was excellent as Bottom.

The third selection was from 'The Taming of the Shrew,' Acts II. and III. Mr. Benson's *Petruchio* was in his best manner. Mrs. Benson makes a good *Kate*, though her screaming is a little excessive.

On the evening of Tuesday, the 3rd, 'The Two Gentlemen of Verona' was repeated.

There has been considerable disarrangement of the programme this week through the difficulties concerning the production of the prize play 'The Piper.'

Dramatic Gossip.

No one who sees at the Repertory Theatre 'Helena's Path,' by Anthony Hope and Cosmo Hamilton, can complain any longer that Mr. Frohman's enterprise is given over to the desperately intellectual or serious drama. 'Helena's Path' is, or rather was meant to be, the lightest of light comedy, and we have had plenty of such plays on the ordinary stage already—plays that aim at atoning for lack of body by dainty fancy, romantic feeling, and charm. These qualities adorn the novel from which Anthony Hope and his colleague have adapted their comedy. There the amusing developments of the dispute into which a handsome young peer and his neighbour, the beautiful Marchese di San Servolo, are plunged over a right of way that the nobleman claims, and the lady refuses him, seem plausible, if rather whimsical; and the settlement of the quarrel by the falling in love of the two parties is part and parcel of an illusion which, thanks to the novelist's insinuating art, is readily admitted.

In the theatre, alas! the lights are too glaring and cruel not to show up the fragility and artificiality of this sort of tale; all the romance seems to have evaporated, and the make-believe is on one side of the footlights, and not on the other—with the actors only, not with the audience. The little thread of story proves far too weak to bear the weight of three acts, and though the authors extract no little entertainment out of the humours of a country cricket-match, and the devices of the Marchese and Lord Lynborough to detach each other's allies, interest in the little conflict of wills ceases where the play should cease, with the second act, and not all the pretences at Midsummer Night madness in the scene that follows can be made to impose on the spectators.

The players did their best with the slight material. Miss Irene Vanbrugh's *Marchese* is elegant, and, where the authors permit her to be so, fascinating; but the character is a mere shadow, described and not revealed. Mr. Bryant is in a similar predicament as the peer: he has to seem gallant and wonderful, though there is nothing wonderful for him to do. Nor are Mr. Whitby and Mr. Charles Maude in any better case. The only real chances fall to Miss Mary Jerrold, who as a kittenish little Irish girl is delightful from first to last.

The practice which Mr. H. B. Irving has adopted—no doubt prompted in the first instance by filial piety—of taking over his father's notable parts, and thereby keeping the memory of Sir Henry's renderings of them alive, is laudable in the actor, and

obviously acceptable to the public; but it is rather disconcerting to the critic, who is haunted by recollections, and finds it hard to distinguish in his impressions between the derived and the original features of the younger man's performances.

The difficulty was great in 'The Lyons Mail,' even greater in 'The Bells,' where the elder Irving's treatment was loyally copied; and it is considerable enough in the case of 'Louis XI,' which has just been revived at the Queen's. The snarling malignity of the younger player's *Louis*, his abject cowardice and superstition, his leering sensuality, his hysterical fits of terror when threatened with death, his saturnine humour and suggestions of intellectual power, are all after the manner of Sir Henry.

On the other hand, no one who has watched Mr. H. B. Irving of late can doubt that his powers are maturing, that he is gaining in self-confidence and mastery of effects, and developing that magnetic influence over his audience which was the secret of his father's popularity. His new impersonation of *Louis XI.* really strikes home to the emotions and imagination. It has, indeed, all the marks of real and compelling art.

The *English Review* for this month has a fine and characteristic article by Swinburne on 'The Earlier Plays of Beaumont and Fletcher'; while Mr. Frank Harris begins a study of 'The Women of Shakespeare,' on the lines of his startling book 'The Man Shakespeare.'

TO CORRESPONDENTS.—Z. N. B.—W. H.—J. D.—R. G. C.—W. A. F.—A. M.—W. P. R.—Received.

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INDEX TO ADVERTISERS.

| | PAGE |
|--------------------------------|------|
| ALLEN & SON | 565 |
| AUTHORS' AGENTS | 542 |
| BELL & SONS | 564 |
| BISHOP'S VARALETTES | 566 |
| CASELL & CO. | 543 |
| CATALOGUES | 542 |
| DENT & SONS | 544 |
| EDUCATIONAL | 541 |
| ENO'S FRUIT SALT | 566 |
| EXHIBITIONS | 541 |
| HUMPHREYS | 567 |
| INSURANCE COMPANIES | 567 |
| JELKS & SONS | 567 |
| LONGMANS & CO. | 544 |
| MACMILLAN & CO. | 544 |
| MAGAZINES, &c. | 566 |
| MISCELLANEOUS | 542 |
| MUSIC | 567 |
| PROVIDENT INSTITUTIONS | 541 |
| SALES BY AUCTION | 542 |
| SHIPPING | 566 |
| SITUATIONS VACANT | 541 |
| SITUATIONS WANTED | 542 |
| SMITH, ELDER & CO. | 568 |
| SOCIETIES | 541 |
| TYPE-WRITERS, &c. | 542 |

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